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ABSTRACT

The manual on the teaching of English as a Foreign or Second Language is intended as a practical classroom guide for Peace Corps volunteers. It describes procedures and offers sample exercises and activities for a wide range of listening, speaking, reading, and writing skills (whole-class, small-group, and individual participation), and classroom testing and preparation for national examinations. The manual covers a variety of teaching situations, including primary and secondary schools and colleges, the office or workplace, school and work settings with limited facilities for instruction and those with ample support, and any geographical or cultural setting where Peace Corps volunteers may be found. Background and theoretical information are provided in addition to practical suggestions for classroom instruction. The first chapter deals with the needs and constraints of teaching in different situations. Chapter 2 discusses working with a variety of approaches. The next four chapters outline specific techniques and activities for teaching speaking, listening, reading, and writing. Chapter 7 addresses the teaching of grammar, and the final chapter focuses on lesson planning and testing. Appended materials include lists of textbooks and references, relevant organizations and publications, and acronyms. An evaluation form for evaluating the manual is included. (MS)

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TEFL/TESL

TEACHING ENGLISH

AS A FOREIGN OR SECOND LANGUAGE

BRENDA BOWMAN, GRACE BURKART, and BARBARA ROBSON

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ABOUT THIS MANUAL

TEFL/TESL: Teaching English as a Foreign or Second Language is for Volunteers who are currently teaching or who are about to teach English. It is a practical guide for the classroom teacher.

The manual describes procedures and offers sample exercises and activities for:

- a wide range of listening, speaking, reading, and writing skills
- whole-class, small-group, and individual participation
- classroom testing and preparing students for national examinations

It covers a great variety of teaching situations:

- primary and secondary schools and college
- the office or workplace
- school and work settings which have limited facilities for instruction and those which provide ample support
- any geographical or cultural setting where Peace Corps Volunteers may be found

You may already have training in the teaching of English, or your specialty may be in another technical area. Regardless of whether you are an old hand or a newcomer, this manual was written for you. Clear directions are given for presenting the sample exercises. Possible problems are anticipated. Where different approaches and techniques of teaching are discussed, the reasons for using them are explained. In short, both experienced and novice teachers will be able to use the manual with confidence.

When using the manual, you should keep one important point in mind. Because many different teaching situations are represented, you will find procedures and materials to meet the needs of every Volunteer. If you can lift an exercise from the manual and use it unchanged tomorrow morning with your students, well and good. On the other hand, you should not expect to use every procedure and exercise exactly as it is presented in the manual. Some suggestions will seem wrong for your class. But don't just discard those which appear unsuitable. It is often possible to change a technique or an activity so that it will work for you. So rather than look at the suggestions only in the forms presented in the manual, get into the habit of looking for ways to adapt the suggestions for your own purposes.

You will probably turn to this manual because you need the answers to one or more questions. What better way then to explain how to use the manual than by trying to anticipate some of your questions?

Your first question may be **How do I find out how much English my students know?**

Chapter One begins with several possible answers to this question. It shows you how to go on a fact-finding mission to discover not only what your students know, but also how much more they need to know.

Next you may ask **How can I teach a class of 50 students which meets only two times a week?**

The second part of Chapter One deals with these two problems and others, such as not enough textbooks, poorly motivated students, and the need to follow a prescribed syllabus. It also considers the special problems of teaching English to your co-workers or to their families.

There are a number of approaches to the teaching of languages. You may find this variety more confusing than helpful, and you may wonder **How can I sort out all these methods of language teaching? How can I tell one from another?**

Chapter Two describes ten approaches to language teaching. For each approach the distinctive features are given so that you will be able to recognize whether the approach is being used in your school. You will also learn what to expect if your students are already used to a particular approach, and what kind of impact that will have on your teaching. At the end of the chapter are some suggestions for using selected techniques.

You may also wonder **Which approach is the best for me to use?**

Perhaps the strongest point made in Chapter Two is that no single approach works all the time for all learners. Each of the approaches has its strengths and weaknesses. These are pointed out to you in Chapter Two and at various points in Chapters Three to Six, which discuss the teaching of the individual language skills. Another point which is made in Chapter Two is that you must exercise caution and tact when trying to introduce innovations into your language classroom.

Once you have answers to these more general questions, you may look for help in the teaching of the language skills. You may ask **What can I do to get my students to really speak English to me and to each other?**

This is quite a challenge, especially if you are teaching a large class and if your students are used to language lessons which focus more on the written language than on speaking. Chapter Three shows you how to set up speaking activities which will make your students want to participate and to interact with one another. Sample exercises aim at increasing your students' fluency and confidence. Realistic suggestions are offered for overcoming the limits of the classroom and the anxiety of your students. There are even suggestions for teaching pronunciation in a more meaningful, communicative way.

Closely related to the problem of motivating your students to speak is the need to improve their ability to understand spoken English. You may want to know **How can I get my students to feel more confident about listening to English, so that they won't just freeze when someone speaks to them?**

Chapter Four will help you ease your students into activities in which they are listening to "real life" messages. You will be able to give your students a lot of exposure to different kinds of natural spoken messages. They will gain in confidence as they learn to pick out what they need to understand from the message and respond in appropriate ways.

School systems in most countries put a lot of emphasis on the written language. But you may be dissatisfied with the way your reading lessons have gone. In desperation you may ask **Is there any way to teach reading so that it is more interesting? How can I make the reading of English more useful for my students?**

Reading lessons become tedious when the teacher and students have too narrow a view of what reading really is. Chapter Five shows you that reading is more than translating or discussing excerpts from literary works. Sometimes people read advertisements, instructions, timetables, or product labels. Sometimes they read in order to gather information for a report or to prepare for an examination. Greater variety in the types of reading selections and more purposeful tasks to follow up on the reading will make your reading lessons both more interesting and more useful.

Your students may worry about learning vocabulary, and you too may want to know **What is the best way to learn vocabulary?**

In Chapter Five you will see that memorizing vocabulary lists is not the most effective way to go about learning vocabulary. Sample exercises will also show you that there is more to know about a word than its meaning.

Even experienced teachers may quail at the prospect of having to teach students how to write compositions in English. If you find yourself in such a position, you may have very basic questions, such as **What should I teach my students about writing? How can I help them to write what they want to write, in a way that their readers can understand?**

Composing is hard work, even when you are doing it in your own language. First you have to get the ideas, then you have to express them in a way that really communicates with your readers. Chapter Six offers help in both these areas. You will find pre-writing activities in which your students generate ideas for their writing. You will see exercises and feedback techniques which help writers (from beginning to advanced levels of proficiency) shape their writing into appropriate forms.

Your students will probably ask you a lot of questions about grammar, leading you in turn to ask **How do I teach English grammar (especially when I'm not too sure about grammar questions myself)?**

English grammar is taught in a number of different ways, depending on the general approach to language teaching which is used. Chapter Seven looks more closely at three of the general approaches which are described in

Chapter Two and, using excerpts from three textbooks for beginning students of English, shows you how grammar is taught in each of the approaches. The chapter also suggests ways to supplement your textbook, since none of these approaches taken by itself is ideal. Two other sections of Chapter Seven define some basic grammatical terms and tell you about reference grammars, where you can find the answers to knottier grammar questions.

Another kind of advice you may want concerns lesson planning, or in other words, **How can I organize my lessons so that my students will know what they are supposed to be learning and so that both they and I will know when they have learned it?**

Chapter Eight shows you how to put it all together. It tells you the kinds of information you need for setting instructional objectives. It shows you how to implement the objectives in individual lesson plans that incorporate review of previous work, presentation, practice, and application of new material, and assignments for work done out of class. A sample plan implements these principles in a lesson which focuses on listening and speaking skills and teaches a few closely related grammar points. Besides this extended discussion of lesson planning in Chapter Seven, there are three or four short plans for reading lessons in Chapter Five, and Chapter Six gives some general guidelines for planning lessons in writing.

There is one major area of teaching which the questions so far have not touched upon. You will need to know **How do I test my students?**

Chapter Eight gives guidelines for devising tests which you administer yourself in the classroom. It offers advice on test items for all four language skills, even listening and speaking.

One question about testing you may not think of asking is **How can I prepare my students for the national examinations?**

Nothing quite like the national examinations is found in the United States, but such examinations are quite common in other countries. They are usually set by the Ministry of Education, and they often determine the future educational opportunities which are open to your students. Chapter Eight tells you how to find out more about these examinations and how to help your students survive them.

Following the eight chapters, there are three appendices which you can refer to as needed. The first appendix is a complete listing of all the textbooks and references that are cited in the manual. ICE publication numbers are given for those books which are available to you through Peace Corps Information Collection and Exchange. The second appendix lists organizations and publications which are dedicated to the teaching of English as a foreign or second language. Finally there is an appendix which explains acronyms (like EFL and ESL) which are common in this field.

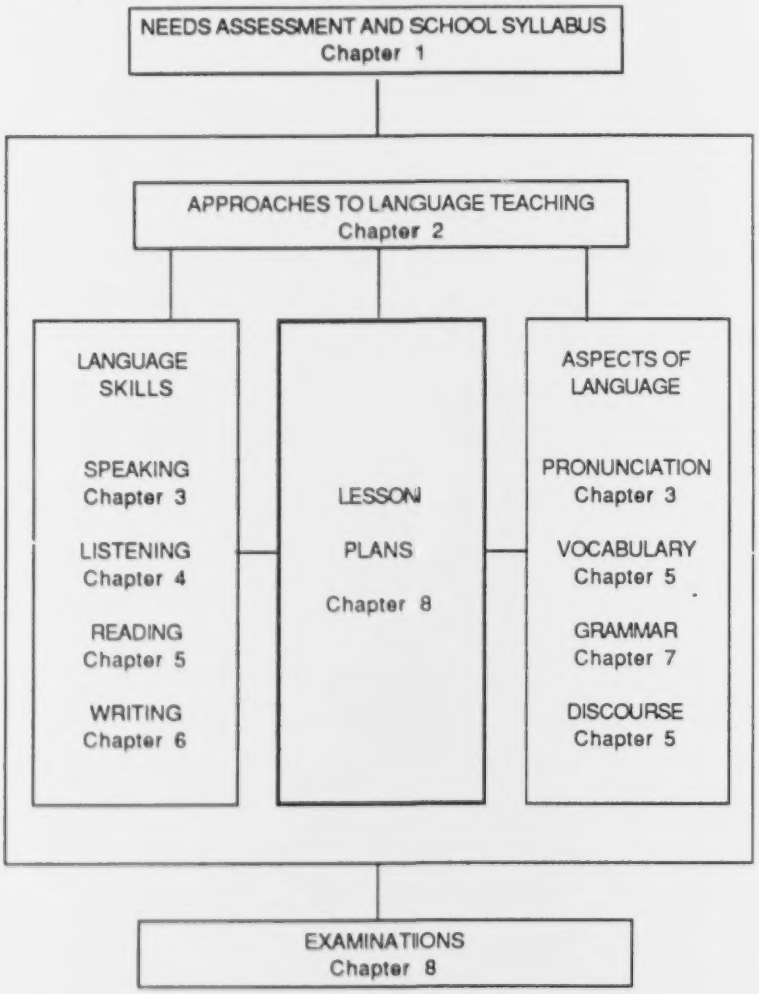
Still another way to orient you to this manual is to relate the contents of the various chapters to the structure of your language courses. In the simplest terms, you can think of the courses which you teach as a process with a beginning, a middle, and an end.

The beginning is the **needs assessment and school syllabus**. These set the long-range objectives for you to meet during the course as a whole.

The middle is the part which you are most concerned with on a day-to-day basis. You need **lesson plans** to help you organize your class time in an efficient and purposeful way. In making your lesson plans you can draw on a variety of **approaches to language teaching** for ideas on techniques for presenting the materials and activities which compose the lessons. You can supplement the materials and activities which you find in your textbooks with selections from the chapters of this manual which discuss the **language skills** and **aspects of language**.

At the end of the process are the **examinations**. You need periodic tests to help you and your students judge their progress through the course. Very likely there will also be a final examination and possibly a national examination which your students must take.

An overview of this process is shown in the figure below.



CHAPTER ONE

TEACHING IN DIFFERENT SITUATIONS: NEEDS AND CONSTRAINTS

This chapter looks at the concerns facing Volunteers teaching English inside or outside of the school system. The chapter outlines the reasons for a needs assessment, some of the people to be approached for information, and some of the questions to be raised in a needs assessment.

In addition, this chapter looks at some of the constraints facing Volunteers teaching English, from the demands of large multilevel classes to the limitations of individual tutorials. Solutions are suggested which require the practical application of skills presented in pre-service training.

In recent years teachers of English as a Foreign Language (EFL), or English as a Second Language (ESL), have been paying increasing attention to identifying the needs of their students, to students' attitudes towards English and their reasons for learning it. This attention to learners' needs can be seen in countries such as Zaire or Peru where English is regarded as a foreign language and is largely treated as an academic subject in the school system and is not widely used outside of the classroom. The same attention to learners' needs can also be seen in countries such as Malawi and Sri Lanka where English is taught as a second language, where English is widely used and is perceived as essential to success.

For you, as a teacher stepping into a new educational system, it is important to inform yourself of your students' needs and attitudes towards learning English so that from the beginning you can play an effective role in your classroom. Conducting a needs assessment, even an informal one, is therefore an important first step in your job.

For those of you who are teaching English as a secondary project, perhaps by tutoring co-workers or coaching their children, a needs assessment will help you establish a purpose for your classes. It may also help you distinguish between would-be learners who are serious and those who are more casual in their approach. An accurate assessment of your learners' commitment could help you avoid frustration or an unwarranted sense of failure.

ASSESSING NEEDS IN SCHOOL

Much of your fact-finding can be carried out through a series of interviews and conversations with colleagues, the school director, the head of the English department, your Peace Corps program manager, other Volunteers and your students.

In asking your questions you may want to make it clear that you are not evaluating or passing judgment. Your purpose is to inform yourself so that you can serve your school community in the most effective way possible. Your crosscultural skills will come into play as you both gather information and set the framework for a good working relationship with your colleagues and supervisor.

Creating the opportunity to talk to your students before your first classes will enable you to get an idea of their level of English. You do not need a detailed analysis at this point, but it would be good to know how much they understand when you talk to them. This will help you pitch your language at an appropriate level in your classes. These talks will also be a useful way for you to gauge your students' attitudes towards learning English and to explore their perceptions of what they need from you. If past records of students' performance in English are available, these will also help you build a picture of what to expect in the classroom.

This informal approach to assessing levels is particularly effective with primary school children. These children are usually friendly and delighted to meet an American. Take advantage of their friendliness to talk to them and to assess their level of English. A few questions about their names, ages, brothers, sisters and homes will help you ascertain how much they understand and how capable they are of handling English. When you are asking these questions, remember to use different tenses. For example:

1. What class were you in last year? (past)
2. When did you learn to play football? (past)
3. What will you do when you leave school? (future)
4. What will you do this evening? (future)
5. What's your favorite subject? (present)
6. Who's your best friend? (present)
7. How long have you been at this school? (present perfect)
8. How long have you been learning English? (present perfect progressive)

Listen carefully to the answers you get. They will give you important clues about your students' ability to use verb tenses in English.

In conducting a needs assessment in a school you are looking for answers to the following general questions:

1. What do your students expect from an English class?
2. What are the English language requirements of your school and of the national educational system?
3. What materials are available?

For each of these general areas, you will have a specific set of questions.

Expectations
Set up your questionnaire as simply as possible. For students who are beginners in English you might even consider using your students' native language. For more advanced students, you could use your questionnaire as a basis for a first getting-to-know-you lesson. Here is an example of the type of format you might use in a secondary school, a technical college, a teacher training college, a university, or in classes with adults.

Do you agree or disagree with each of the statements below? Put a check under the number that indicates how you feel.

+2	=	Strongly agree
+1	=	Agree
0	=	No opinion
-1	=	Disagree
-2	=	Strongly disagree

		+2	+1	0	-1	-2
1.	I enjoy learning languages.					
2.	I talk in English as often as I can.					
3.	I read a lot in English.					
4.	I want to be able to write in English.					
5.	I enjoy listening to English.					
6.	I can get a good job without knowing English.					
7.	I have too many hours of English on my timetable.					
8.	People will respect me if I know English.					
9.	I would study English even if it were not required at school.					
10.	My family wants me to learn English.					

If you do not have access to photocopying facilities to reproduce sufficient copies of this questionnaire, you could write the statements on the board, ask your students to respond in their exercise books, and then lead a discussion on reactions to the statements.

In primary schools your students are less likely to articulate their expectations. However, it would be worth your while to talk to fellow teachers about their perceptions of what primary school children needs and expect from an English lesson.

Requirements
You may have gained a lot of information on national requirements during your Pre-Service Training, particularly in countries where there is a centralized system of school leaving examinations and the requirements are clearly laid out by the Government. However, you may have questions, like the ones below, about your school's track record in the national examination system. These questions will probably best be answered by your head of department or school director.

1. Do you have copies of past national English examinations that I can see?
2. If the national English examinations are based on oral interviews, can I talk to someone who is experienced in giving these examinations?
3. What do students think of the national English examinations?
4. Do you have records of students' national English examination results?
5. Do the students have any particular weaknesses which show up in the national English examinations?
6. Do inspectors from the English language teaching section of the Ministry of Education visit the school?
7. If so, are their reports available?
8. What is the grading system within the school?
   How often am I expected to give tests?
   How often am I expected to give homework assignments?
9. Are copies of past English tests available?
10. Are student reports available?

Be careful while you are asking these questions. If you think that you are coming across as pushy, or if you think your informant is becoming uncomfortable, be prepared to let the questions drop, and to gather the information you want gradually during your first few weeks on the job.

Materials

Once again, your head of department or school director will probably be the most useful in answering the following questions about the school's English language materials.

1. What English language textbooks are used in the school?
   When were they published?
   When did the school obtain these books?
2. Are there English books in the library?
   If so, what sort of books are they? Simplified novels? Technical texts?
3. Are there tapes, films and visual aids for use in English lessons?
4. Does the Government supply books? Or do students have to pay for their books?
5. Do students share textbooks?
6. Does the school receive gifts or loans of books from organizations such as the United States Information Service?
7. If not, would you like me to see if such gifts or loans are possible to arrange?
8. Are funds available to buy more materials?
9. How does the procurement system work in the school?
10. Do you have any photocopying or stencilling facilities? Can I use these facilities? Are there any restrictions on their use?

ASSESSING NEEDS OUTSIDE OF THE SCHOOL SYSTEM

For those of you conducting a needs assessment outside of a school system, you will be looking for the following information:

1. Why do your students want to learn English? What tasks do they hope to accomplish with the English they will be learning?
2. What is their current level of English?

Specific answers to the first questions will help you meet the needs of your students. For example, prompted by your questions, an engineer may come to realize that he needs English to read articles on engineering, and that he has little need to speak or even understand spoken English. Or a group of medical technicians may decide that they want English classes in order to understand the spoken English of expatriate doctors. You can get at some of this information by asking the following kinds of questions:

1. Do you need English for your job?
2. How many hours a week do you use English?
3. When was the last time you spoke English on the job?
   What were the circumstances?
4. When was the last time you had to understand spoken English on the job?
   What were the circumstances?
5. When was the last time you read English on the job?
   What were the circumstances?
6. When was the last time you wrote English on the job?
   What were the circumstances?
7. Do you think you will be using English in the future for your work?
8. Do you use English outside of work?
   When do you do so?
9. Do you think that knowing English increases chances of getting promoted?
10. Do you enjoy learning English?

Once you have an idea of your students' needs you can focus on the appropriate skills of listening, speaking, reading or writing.

Using Informal Can-Do Assessments

An informal assessment of current levels of English should be as non-threatening as possible. A simple conversation about your future students' needs and about the times and frequency of classes will help you ascertain their level of comprehension and ability to communicate. You may also want to structure your conversation by using a Can-Do self-assessment scale. This technique has been found to be very effective with adults. Basically, in a Can-Do assessment you are asking your students to judge for themselves their abilities in English. If you have the option, you may want to consider using your students' native language for this assessment. A possible format is as follows.

Speaking and Listening

Please read the following paragraphs and decide which paragraph best describes your ability to speak and understand spoken English.

1. My speech in English is limited to a few words. I have great difficulty in understanding English, even when it is spoken very slowly.
2. I can ask and answer questions about very familiar subjects. I can understand simple questions if they are spoken slowly and sometimes repeated. My vocabulary is limited to basic needs, such as food, asking directions, greeting people, etc. I make many grammatical mistakes, but people can usually understand me.
3. I can talk with native English speakers about myself, my family, my job and current events. I can understand the main ideas in most conversations, except when speech is fast. My grammar is fairly good, but I make mistakes with complicated constructions.
4. I can understand almost everything spoken by a native speaker of English. My grammar is good, and my mistakes are usually with very complicated constructions. My pronunciation is good, but I speak English with an accent.
5. I can understand native English speakers, even when they are speaking quickly and using slang. My vocabulary is extensive even for technical matters. I make very few grammatical errors, and my pronunciation is good but not completely native.

Reading and Writing

Please read the following and decide which paragraphs best describe your ability to read English and your ability to write English.

Reading

1. I really cannot read anything in English, or can read only a few words I have memorized.
2. I can recognize the letters of the alphabet. I can read some personal and place names, street signs, shop names, numbers and some isolated words.
3. I can get the general sense of business letters, news items and articles on subjects with which I am familiar, but I need to use a dictionary to do so.
4. I understand the basic meaning of most newspaper articles, routine correspondence, reports, and technical material in fields with which I am familiar, without using a dictionary. However I need to refer to a dictionary to get the exact meaning of the entire text. I sometimes have difficulty with complex sentences.
5. With only the occasional use of a dictionary, I can read without difficulty any prose directed at the general reader, and all materials in fields with which I am familiar.

Writing

1. I cannot write in English.
2. I can write a few sentences in English, using very basic vocabulary and grammar.
3. I can write relatively simple items, such as a short note to a friend, that communicate basic messages, but usually containing lots of misspellings and grammatical errors.
4. I can write fairly long personal letters, as well as uncomplicated business letters and simple technical reports, which contain relatively few errors.
5. I can write complex personal letters, reports and business letters. There is only the occasional hint that I am not a native speaker of English.

For additional ideas on assessing needs, consult *ESP: Teaching English for Specific Purposes*, in the Peace Corps Information Collection and Exchange (ICE), Manual Series No. M-31. *The Whole ICE Catalogue* also contains texts in its TEFL/TESL/ESP section which may be of particular use to those of you who are teaching English to professionals.

Figure 1.1 provides an overview of the needs assessment procedure.

CONSTRAINTS AND SOLUTIONS IN THE CLASSROOM

The major constraints facing TEFL Volunteers are:

- large multilevel classes
- insufficient numbers of textbooks
- strict adherence to a rigid curriculum
- limited hours and low motivation for English instruction
- special needs of students

Large Multilevel Classes

Teaching a class of fifty or more students requires considerable organization. In many cases students will be used to teachers who use drills, choral repetitions and rote learning as a means of teaching large classes. These techniques may achieve their purpose of keeping students busy, but their effectiveness as a learning tool is limited. However, there are other options at hand, all of which will require organization and planning in the initial stages but will offer more satisfactory results in the long run. These options fall into two main categories: group work and peer coaching. Both of these options require a sense of cooperation among your students. Your task will be to foster this sense of cooperation.

Cooperation in Group Work

Group work should be introduced gradually and used for teaching all of the language skills-listening, speaking, reading and writing.

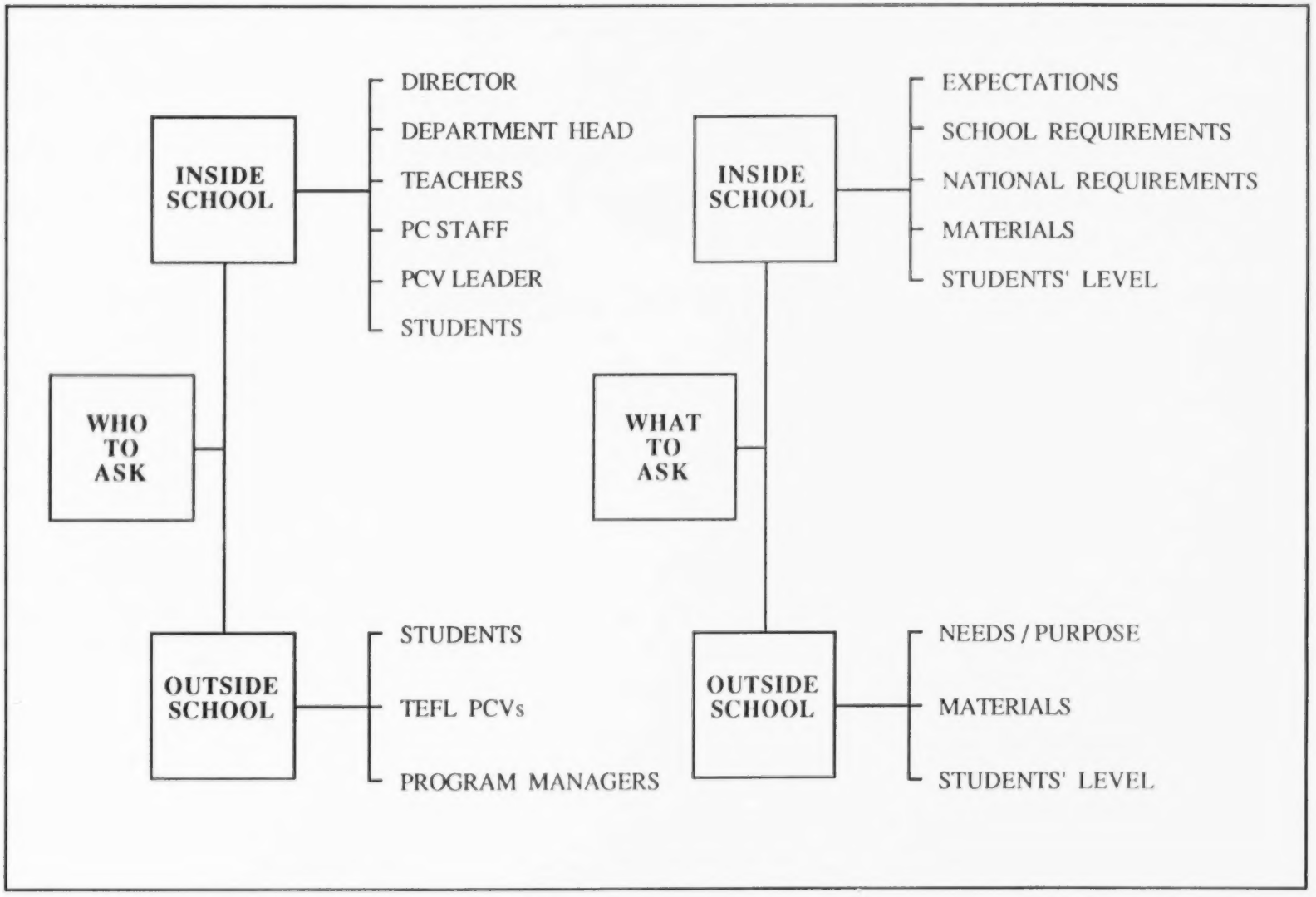


Figure 1.1 Overview of a Needs Assessment

Large group work: Use your first sessions as a way of acclimatizing your classes to group work. For a beginners' level, include exercises such as What Time Is It? For this exercise you divide the class into two large groups and ask group A to draw a series of clocks on the board and then, as a group, ask group B "What time is it?" Group B members answer together. The two groups then switch roles.

Exercises from *Jazz Chants* by Carolyn Graham can also be used very effectively to build up a sense of dialogue and cooperation as well as to generate fun and energy in your classroom. In working on a jazz chant, Graham suggests that the following steps be taken:

1. Make sure that your students understand the context of the chant. This may entail explaining necessary vocabulary items and cultural items.
2. Give each line of the chant once or twice as needed. Ask your students to repeat in unison.
3. Establish a rhythm by clapping. Repeat step 2 with a firm beat.
4. Divide the class into two large groups. Using the beat you have established give the lines. The two groups of students alternately repeat the lines as they are given.
5. Take the first part in the chant dialogue; ask the whole class to take the second part.
6. Divide your class into two groups again and give the first part of the chant to group A and the second part to group B.

A good beginning jazz chant is "Do You Know Mary?" (See Figure 1.2.)

Small-group work: Once your students seem to be comfortable working in large groups, you will be able to introduce more sophisticated group language tasks. For this level of group work choose a task that allows different students to make different contributions, that does not have a single right answer, that does not involve rote learning, and that cannot be done more efficiently by one person than by a group. A good example of this kind of task is "Are You Sitting Comfortably?" from *Recipes for Tired Teachers* edited by Christopher Sion. (See Figure 1.3.)

Project work: Project work can stimulate your students with its variety. These projects can include a classroom newspaper posted on the wall, with reports on the school farm, the school sports teams, or the activities of extracurricular clubs. You may also want to explore the possibility of tying these projects in with other subjects. For example, if your students are studying precipitation patterns in their geography classes and keeping track of local precipitation, you could cover the same topic in your English class. In this way your students have the advantage of transferring the concepts they learn in geography to their English classes.

Peer coaching: Peer coaching means using the strengths of the more advanced students in your class to help other students. One version of this approach, called "each one teach one," was advocated by Dr. Frank Laubach, who used it to promote literacy in the Philippines. To be successful your advanced students need to be prepared. Their coaching task must be clearly defined and they should resist the temptation to do the work

DO YOU KNOW MARY?

Do you know Mary?

Mary who?

Mary McDonald.

Of course I do.

Do you know her little brother?

Yes, of course I do.
I know her brother, and her mother
and her father too.

Do you know her older sister?

Yes, of course I do.
I know her older sister, Betty
and her younger sister, Sue.

Do you know her husband Bobby?

Yes, of course I do.
I know her husband and his brother
and his father too.

NOTES	DO YOU KNOW MARY?
Focus	Practice the question intonation patterns: **Do you know Mary? Mary who?** and notice the contrasting response pattern **Yes, of course I do.** Note that the *h* sound is dropped when we say **know her, and her.** Listen carefully to the pronunciation of **little, brother, mother, father.** Practice the intonation pattern for **No, I don't, do you?**
Structure Notes	This chant offers practice in the *simple present question* **Do you know...?** and the *emphatic short response* **Yes, of course I do.** The entire chant may be practiced with negative answers plus tag questions. Example: **Do you know Mary?** **No, I don't, do you?**
Presentation Notes	Repeat the chant, substituting students' names and the names of their families.

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Figure 1.2 From *Jazz Chants* by Carolyn Graham. Oxford University Press, 1978. Reprinted by permission.

for their "students." Both students in a pair should be given credit for successes and care should be taken to prevent the weaker student from falling into the trap of dependence on the more advanced student.

This peer coaching can take place for approximately half an hour a week at the same time as the rest of the students are busy on some form of group work. An example of peer coaching would be to ask the advanced student to read a passage while the second student follows the text in his or her book. The two could then work on comprehension questions on the passage. Multiple choice or true/false questions are good since they test comprehension and not writing skills.

Insufficient Numbers of Textbooks

TEFL Volunteers frequently face the problem of insufficient or nonexistent texts, or the problem of trying to work from out-dated or poorly designed books. The basic strategy developed by many Volunteers consists of supplementing the books through creative use of other media. Rejecting the books outright may dismay your students, who consider their books their passport to educational success and who measure their progress by the number of pages covered in your classes. By supplementing these books, you can respect your students' needs and at the same time accomplish your goal of offering good EFL classes.

Supplements can take the form of displays of the classroom newspaper or other group project work of the type discussed in the previous section. In addition, introducing real objects whenever possible will ground your classes in the physical reality of your students' world. A TEFL Volunteer in Nepal brings agricultural tools to his class and uses them to teach comparatives, possessives and prepositions of place. ("Shekhar's scythe is bigger than Indra's. He's just put it on the floor in the corner.")

A creative use of your blackboard skills will help your students. Stick people and simple diagrams are tried and true ways of explaining grammatical structures. *Action English Pictures* by Maxine Frauman-Prickel is available through ICE (Manual No. ED 123). This book contains 66 reproducible picture sequences designed to provide stimuli for listening and speaking while texts created by students provide reading and writing material. The *Audio-Visual Communication Handbook,* also available through ICE (Manual No. M-20), emphasizes locally produced materials and provides examples and methods for producing and using a variety of audio-visual aids, including flipcharts, filmstrips and puppets.

Where appropriate, that is if your students need oral communicative English, you can shift the emphasis away from books to aural/oral activities. For example, while following the structures laid down in the curriculum you can add songs, story telling sessions and role plays. Chapter Two discusses the method Total Physical Response (TPR), which can be used effectively in situations where textbooks require supplementary activities.

Strict Adherence to a Rigid Curriculum

Despite the fun and energy you bring to your classes, you may experience resistance to your innovations. Because of your different approach, you may have problems in maintaining discipline in your classes. You may hear that students say you are not serious

ARE YOU SITTING COMFORTABLY?

Before Class

Prepare the story by reading it quietly to yourself and then going through it several times aloud so that it will be "alive" when you come to present it to the class.

In Class

1. Teach any unknown vocabulary and set the mood for the story: quiet, calm, and comfortable.

2. Read the story. You will find the text at the end of these instructions. Use any pauses or simple dramatic gestures for effect. Make sure you look up from the book. It will be far more difficult to hold the group's attention if you bury your head in the pages.

3. As the story is finished, ask the students in groups or pairs to write their own endings to it. Most students seem to want happy or trick endings such as: "The princess bribed the lionkeeper to feed the lion up so that it wasn't hungry," or "The King saw it as a sign from God when the lion turned away." Others may prefer a more twisted ending: "He fought the lion, won the fight, and then married the other woman anyway!" Circulate, helping the students express their ideas in writing.

4. When the groups have finished their versions, read or let a student read: "...acting on the decision she had made after days and nights of weighing the awful choice, she nodded to the right. The young man saw and without hesitating walked to the right-hand door and opened it." The groups then read their versions in turn, and share their feelings about them.

5. This may lead to further discussion about *why* they wanted their particular end to the story, what kinds of stories they liked as children, or the fascination of ghost stories and fairy stories. Moreover, some students will probably have some stories they would like to tell or favorite characters they want to describe.

Figure 1.3 From *Recipes for Tired Teachers* edited by Christopher Sion. Addison-Wesley Publishing Company, Inc., 1985. Reprinted by permission.

The Story

Many years ago in a country in North Africa there lived a king who had some very strange customs. One of these was the way he decided if a prisoner was guilty or not guilty. Whenever one of his subjects was accused of a serious crime, the king decided that the fate of the accused would be determined in front of the people. On the chosen day, the king, his followers, and all the people gathered on a small hill. In front of the hill was a big building with two doors, exactly alike, set side by side. At the king's signal, the accused would walk to the doors and open one of them. Behind one door was a hungry lion which would eat the prisoner as a punishment for his crime. Behind the other door was a beautiful woman to whom the prisoner would be married immediately as a reward for his innocence.

The plan seemed most fair to the king. The accused could choose his own fate. He simply opened a door and was at once either eaten or married.

Now it happened that the king's beautiful daughter, whom he loved above all things, had fallen in love with a poor but handsome young soldier. When the king found out that they loved each other, he put the young man into prison and set a day for his public trial. Then the kind ordered the whole kingdom to be searched for the biggest lion and the most beautiful woman.

Finally, the day of the trial arrived. The young man entered the field. He was so handsome that the crowd greeted him with a hum of admiration and fear. How terrible this was for him! Advancing into the field the handsome young soldier turned, as was his custom, and bowed to the king. But he fixed his eyes on the princess, who was sitting on her father's right. The young man saw in her eyes that the princess knew on which side the lion was and which the lady. There was not a moment to lose. His eyes asked her, "Which door shall I choose?"

The princess knew that the woman her father had chosen was the loveliest in the land. In the past she had seen this woman throw admiring glances at the soldier. Sometimes she even suspected that these glances were returned. How could she bear to lose her lover to another woman? How could she bear to see him torn apart by the lion? The princess paused. Then acting on the decision she had made after days and nights of weighing the awful choice, she nodded to the right. The young man saw, and without hesitating, walked to the right-hand door and opened it.....

Author's Note

This is an adaptation of the well-known story, "The Lady and the Tiger," by Frank R. Stockton. It appeared in an examination set by the Ministry of Education of the United Republic of Tanzania.

Mo Strangeman

Figure 1.3 continued

in your teaching. For your students, their educational success is seen as vital to their economic advancement and to that of their families. And their definition of educational success is getting good marks in school and passing national exams. While not denying your own need to improve and innovate in your EFL classroom, you will need to take into account your students' perceptions of their needs and to be sensitive to the burden of family expectations they are carrying.

Showing that you are familiar with the curriculum and the format of the national exams will reassure your students of your seriousness. You can demonstrate this familiarity by knowing how to explain simply and clearly the rules of English grammar, by teaching examination strategies, by holding mock exams, and by giving feedback on performances in these exams. (Chapter Eight presents further guidelines for testing.)

If sticking to a rigid curriculum leaves you feeling frustrated, an out-of-class English club could provide a good outlet for your creativity. A play can be produced and presented to the school or even to other schools in the area. Debating teams within the school could challenge each other. Or you may be able to work with other TEFL Volunteers to set up series of debates with teams travelling from school to school. If you have the connections with schools in the United States, an international pen-pal club can also be a popular addition to extracurricular activities.

Limited Hours and Low Motivation for English Instruction

In countries where English is taught as a foreign language, as opposed to a second language, some classes, particularly those in the science or technical sections, are allocated as little as one hour of English a week. This is typically the case in countries in Francophone Africa. Providing meaningful lessons and stimulating motivation in this context is a challenge.

But it is important that you should help your students understand the necessity of learning English. Those of your students who will be going on to university or college will find that especially in the sciences, many of the textbooks and articles they will be asked to read will be in English. If possible, you could try to invite outside speakers, such as a librarian or science teacher from a local University. Their testimony should go a long way toward convincing your students that learning English could be very beneficial.

Remember that in classes with such severe time constraints, your emphasis is likely to be on reading or listening comprehension. The opportunity for developing speaking or writing skills in approximately thirty hours of English a year is very limited.

In teaching classes with limited hours and low motivation, a good strategy is to work closely with the science teacher to develop simple materials which mirror the materials covered in the science class. Textbooks such as *Basic English for Science* by Peter Donovan, provide a model of how you can do so. An example of an activity from that book is shown in Figure 1.4.

Special Needs of Students

Some of your students may suffer from some form of physical disability, and in mild cases

classwork

unit 6
classwork
section 1

SECTION 1 **simple instructions**

A When we want people to do things, we use instructions. Instructions can be given in different ways. Spoken instructions can be very direct, for example: *Open the window. Close the door.*

Give instructions to other people in the class, using this table. Make sure the instructions are followed correctly. Make up some instructions of your own.

Open Close Shut	your book the window the door the cupboard

Many verbs which are used for instructions are followed by a preposition. For example: *Turn the light **on**. Switch the radio **off***

Give more instructions, using this table. Again, make sure they are carried out correctly.

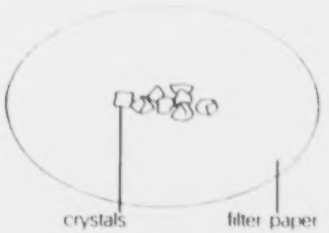
Turn Switch Put Pick	the chair the light your book your hand your pen your desk	up on off down round upside down

Now make up your own instructions with these verbs and prepositions.

take off
switch/turn off/on
pick up
put down
turn round

B In scientific English, we often say _____ instead of *put*. For example:

_____ some copper sulphate crystals on a filter paper



In everyday English we could say
Put some sugar in your coffee

What verbs would we use for these instructions?

1 _____ some water into a beaker

or

_____ a beaker with water

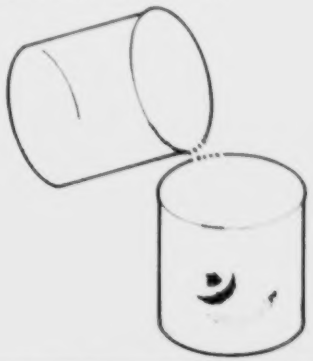


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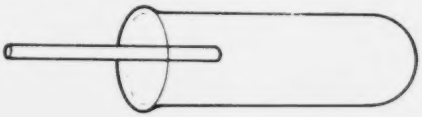
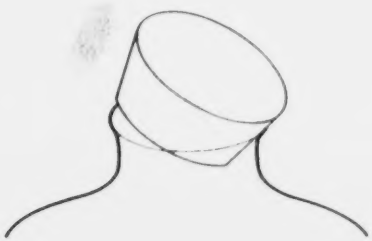
Figure 1.4 From *Basic English for Science* by Peter Donovan. Oxford University Press, 1978. Reprinted by permission.

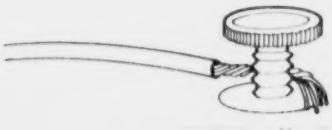
2 _____ a tube into a test-tube



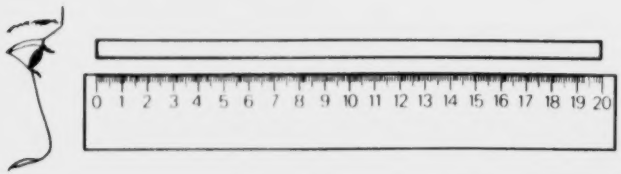
3 _____ the stopper from the container



4 _____ the wire to the terminal



5 _____ the length of the rod



6 _____ the result of the equation

$x^2 + y^2 + 2^2 = ?$

7 _____ a diagram of the apparatus

8 _____ the reaction which takes place

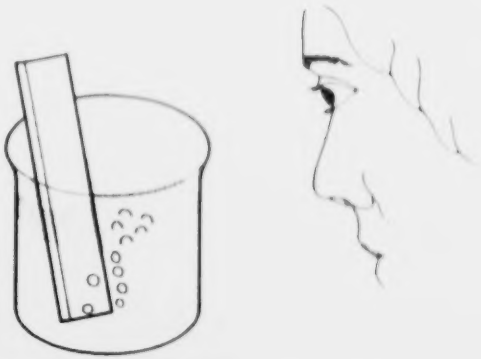


Figure 1.4 continued

of disability the problem might not have been spotted. For example, students with mild hearing or visual impairment often unconsciously develop coping strategies, and the only clue you have is that their performance in class may not be up to standard.

You may be able to help these students. First, when a student is obviously struggling to keep up, check that this struggle is not caused by visual or auditory impairments. Sometimes moving a student to the front of the class where the blackboard is easily seen can be helpful. Or taking the time to stand near a student who has hearing problems and repeating your instructions clearly can make a difference. If it seems appropriate, you may want to contact the family of a student with disabilities, to see if the family will consider getting professional help. Glasses or a hearing aid could transform a student's performance.

Second, you can also help by building up the confidence of students with disabilities. All too often these students have a low self-image, brought on by being told that they are poor students and not good enough for an academic career. By identifying and acknowledging the physical problem, and by being patient and by setting them up to succeed, you can help these students build up their self-image.

Third, you can expand your own professional ability to assess your students' needs, identify problems and develop solutions. If there are programs for special education in your country, the Volunteers working in these programs will be an invaluable source of information. The ICE catalogue also has a section on Special Education-Specific Disabilities. Many of the manuals in this section offer practical and relevant advice on how you can help students with disabilities move into the mainstream. *Disabled Village Children* by David Werner (ICE No. SE 046) is available free to all PCVs working with children with special needs.

CONSTRAINTS AND SOLUTIONS OUTSIDE OF THE SCHOOL SYSTEM

Two major constraints in this situation are:

- o tutoring
- o no suitable textbooks

This section discusses these constraints and presents some solutions.

Tutoring

Language involves communication. Teaching one-on-one classes restricts the amount of communication. A learner in this situation also frequently becomes dependent on the teacher and has difficulty in understanding anyone else speaking English. A teacher in this situation has no opportunity to gauge how the learner interacts with others in English and may have difficulty in establishing the "space" in which to deal professionally with the learner's demands. For instance, a learner might insist on being corrected immediately after every mistake, despite the fact that this interrupts the flow of work and the learner has little intention of internalizing the correction.

However you may be obliged to give one-on-one lessons since many high level officials are reluctant to take classes with junior officials. If this is the case, two features should be remembered: keep classes to a maximum of one hour per session and keep materials closely related to the learner's needs.

In tutoring, a little and often is far less demanding on both teacher and learner than long sessions once a week. Establishing a system whereby the learner matches time in class with assignment work out of class will help the learner work independently and give you, the teacher, a way of assessing your student's motivation.

No Suitable Textbooks

If there are no suitable textbooks, the materials covered should relate to the learner's professional interests and needs. This strategy also gives you an opportunity to use your student as an informant on projects and decision-making processes with the bureaucracy, and can help you be more effective in working in your office. Where possible, set up "real" communicative situations. Your student can write in English to agencies outside of the country for publications of professional interest.

In some cases your students may tell you during your assessment of their needs that they simply want to learn some conversational English for a vacation in the U.S. or U.K. To meet the needs of these students try to imagine the situations in which they will need to speak English--at a hotel, in a restaurant, at an airport. Set up some role plays and build up some dialogues, for instance between a receptionist and some newly-arrived guests. Your students will enjoy working with you when they see that you are meeting their needs, and the lack of textbooks will not be a constraint on their learning.

SUMMARY

This chapter outlines who to ask and what to ask in a needs assessment.

This chapter suggests solutions to the problems inside the school system, such as

- large multilevel classes
- insufficient numbers of textbooks
- strict adherence to the curriculum
- limited hours for English instruction
- special needs of students

This chapter suggests solutions to the problems outside the school system, such as

- individual classes
- no suitable textbooks

SUGGESTIONS FOR FURTHER READING

Techniques and Principles in Language Teaching
Diane Larsen-Freeman
Oxford University Press, 1986
This book is both practical and user friendly. The author visited classrooms in which a variety of techniques are used. Methods are described in an objective way. The descriptions will give you ideas on how you can adapt methods to suit the needs of your situation.

Approaches and Methods in Language Teaching
Jack C. Richards and Theodore S. Rodgers
Cambridge University Press, 1986
This book is academic in its approach. If you would like to know more about the theory underpinning different approaches and methods, you will find this book helpful and interesting.

CHAPTER TWO

WORKING WITH A VARIETY OF APPROACHES

This chapter examines the diversity found in language teaching today, looking at three traditional approaches to language teaching, four communicative approaches, and three innovative approaches. Each approach is discussed in terms of its background, distinguishing features, and the impact on Volunteers' classrooms and English language teaching.

Think back to your own language learning days. Did you ever have a teacher who forced everyone to learn in the same way? Were all the students equally happy with that class? Probably not. The chances are that a teacher who showed no flexibility and appreciation of variety in learning style was not very motivating or successful.

"There is no single acceptable way to go about teaching language today." This quote from Diane Larsen-Freeman's writings on language teaching methodology sums up a major trend away from unity to diversity. There has been a growing realization that people learn in different ways, and that approaches which suit one person may not suit another. For example, some outgoing personalities love to experiment and can hardly wait for the chance to try speaking the new language. Others, more reserved, prefer to listen and understand before speaking. Some people find that studying the grammar is an important step for them in establishing a framework for their language learning. Others never study the rules, but find that putting themselves in situations where they have to communicate is enough to trigger their learning.

Against this backdrop, teachers of English have concluded that no single approach or method is appropriate for all learning styles. A good lesson will therefore be one in which you use a smorgasbord of activities taken from a variety of sources. By varying your technique, you will give students of all styles the chance to shine some of the time. With this thought in mind, you can begin to appraise the language learning approaches used in the country in which you serve. Each approach has something to offer. Your task is to identify and exploit those elements.

As you become more familiar with your job you will find that you learn to trust your instincts and your ability to judge when to switch techniques. At first you may need to read about methods and approaches, and you should look for opportunities to talk to experienced teachers about what they think of different methods. Then, gradually as you get to know your students, you will find that you can sense when a class is tired, or confused, or in need of quiet time, or particularly interested. And you will find that you know when to dip into your repertoire of approaches, games and exercises to find the appropriate activity which suits the mood of your students and which ensures they get the best out of every lesson.

The terms "method" and "approach" will be used interchangeably in this chapter. For example, the chapter refers to the Audiolingual Method and the Communicative Approach. A number of different ways of distinguishing between methods and approaches have been proposed by experts in the field but the distinctions usually blur. Both deal with theory of the nature of language and language learning; with syllabus, learning and teaching activities, learner and teacher roles, and instructional materials; and with classroom techniques, practices, and behaviors.

This chapter examines ten different approaches or methods, and identifies the choices offered by each of these ten. The approaches or methods are divided into:

Traditional language teaching
- Grammar Translation Method
- Direct Method
- Audiolingual Method

Communicative language teaching
- Communicative Approach
- Total Physical Response
- Natural Approach
- Competency-Based Approach

Innovative language teaching
- Silent Way
- Community Language Learning
- Suggestopedia

In this chapter the comments on each of the ten approaches or methods are divided into three parts. First, comes the section on background. This section gives a short history of each method and will give you an idea of the developments in English language teaching over the past fifty years. Second, the section on distinguishing features highlights the special features of each method and approach. Third, the section on the impact on your classroom and your teaching concentrates on ideas in each method which may be helpful to you. This section owes much to conversations with TEFL Volunteers like yourself. These Volunteers, having faced initial hesitations about which method to use, have suggested the positive and practical ways in which you can judge the benefits and impact different methods will have on your English lessons.

TRADITIONAL LANGUAGE TEACHING

The Grammar Translation Method, the Direct Method, and the Audiolingual Method have been included not to give you a history of language teaching, but because they still strongly influence English instruction in many parts of the world. You will doubtless come across educationalists, now in decision-making positions, who have successfully learned English using one of these approaches. And their thinking on language learning is likely to be

influenced by their experience. Belittling these approaches as counter-communicative or out of date may arouse their suspicion of your abilities as a teacher and may diminish your ability to eventually bring about change.

Those of you teaching English as a secondary project may find that your older students want to use the approach they knew at school. Dismissing this attachment will not help you develop the productive relationship you want to establish with your adult students. A fundamental principle in teaching is moving from the known to the unknown. In this case, it means taking into account your students' previous experience and using some of the activities from methodologies they feel comfortable with, at least in the initial stages.

Many countries have limited funds for buying textbooks. Consequently you may find yourself working from a syllabus based on a twenty-five year old textbook which reflects only one approach. As newcomers your role is a delicate one. On the one hand, you do not want to offend with your criticisms, but on the other, you do not want to lose sight of your goal to transfer to your colleagues your technical skills and your innovative ideas. A good strategy to follow in the opening stages of your service is to be seen as covering the syllabus, using some of the activities from the prescribed methodology. Once you have established with your colleagues and students that you respect the traditions and good points of the system, you may be more successful in winning their confidence and in bringing about changes which lead to the use of other more effective teaching methods.

Grammar Translation Method

Background

The Grammar Translation Method looks upon language learning as an intellectual activity. Until twenty years ago, this method was commonly used in Europe to teach Latin in schools. Those countries which were closely associated with Britain or France sometimes still bear the traces of this association in the use of modified forms of Grammar Translation in language classrooms.

Distinguishing Features

In a typical Grammar Translation class the main focus is on reading and writing, with little attention being given to speaking or listening. The central text for each lesson is literary. Passages are selected from authors such as Mark Twain, George Orwell, Charles Dickens, or modern writers such as Chinua Achebe and V.S. Naipaul. These passages are read and then comprehension questions are asked and answered, first orally, then in writing. Grammar is taught deductively, through presentation and study of the rules, followed by practice through translations and exercises. Vocabulary selection is based on the reading text used. Words are taught through bilingual lists and memorization. Students are often asked to write the new words in a sentence.

Impact on Your Classroom and Your Teaching

Many of your students will be used to and may expect Grammar Translation activities. Memorization particularly may be considered a valued teaching tool, especially in societies where oral traditions are strong, or where periods of study in Koranic or Buddhist schools

are the norm. In the United States, where the emphasis is placed on understanding concepts rather than memorizing texts, the role of memorization tends to be downgraded. However memorization does not exclude understanding, and as a teacher of languages it behooves you to play to your students' strengths. If the syllabus followed in your school includes literary texts and you have presented a poem, explored its ideas and are satisfied that your students understand them, then asking your students to learn the poem is a good way to reinforce learning and one that your students will be used to.

Your students may also be used to the style of teacher-student interaction generated by the Grammar Translation Method. In this method the teacher initiates interaction and there are seldom any student-to-student exchanges. The role of the teacher is a traditionally authoritarian one and the role of the student is to obey. Sudden changes to this dynamic can result in near chaos, so any alteration you want to make should be carried out cautiously. You may want to ask your supervisor if you can sit in on a few lessons given by your colleagues. Observing other teachers can give you an idea of the sort of student-teacher relationship which exists in your school and can give you the parameters of a model to follow.

Direct Method

Background
The Direct Method developed in the nineteenth century as educationalists attempted to build a language learning methodology around their observations of child language learning. These educationalists argued that a foreign language could be taught without translation or use of the learner's native tongue. The Direct Method therefore insists on thinking and communicating directly in the target language and does not allow translation. The Berlitz School of Languages is the best known proponent of this method.

Distinguishing Features
The four language skills are taught from the beginning, but a special emphasis is placed on speaking. Classes often start with the reading aloud of a specially graded text which introduces the lesson's vocabulary and grammatical structure. Practice follows with exercises such as guided conversation, where the teacher asks questions on the text and the students answer using full sentences. Students will then ask each other similar questions. Other practice exercises include filling-in-the-blanks, dictation, controlled composition or listening comprehension exercises. Grammar is taught inductively, that is to say, language patterns are presented and practiced, but the rules are not explicitly given. The Direct Method teacher uses mime, demonstration, realia, and visual aids to help students understand grammar and vocabulary.

Impact on Your Classroom and Your Teaching
The "No Translation" rule can become an issue. Teachers complain that it is sometimes time consuming to mime vocabulary, when a simple translation would do. And some words are difficult to mime. Students become frustrated when some members of the class do not understand the teacher's explanations and when the whole class is held up until the meaning becomes clear to all.

While monitoring carefully the amount of your students' native language you use in class, you should use your common sense in this question of translation. If you judge that your students are not getting the point, or the meaning of a particular word, if you think that your lesson is straying from its objectives, and if you know the word in your students' language, then give a translation and get on with your lesson.

Many of the textbooks based on the Direct Method, most of which are by now quite dated, were written for Western school children. This can be problematic since the method is heavily dependent on the text, and the texts are not guaranteed to be culturally accessible. A textbook used in Francophone Africa describes children having cornflakes for breakfast, putting on their Wellington boots because it is raining, and catching a doubledecker bus to go to school. It is not difficult to transfer this lesson into a cultural context that your students will understand, but it is an additional barrier for your students to overcome. And your role in this process will be to provide the necessary cultural translation.

Audiolingual Method (ALM)

Background

During the Second World War, army programs were set up to teach American military personnel languages such as German, French, Japanese and Tagalog. Strong emphasis was placed on aural-oral training. The Audiolingual Method developed from these programs. This method was also influenced by behavioral psychologists who believed that foreign language learning is basically a process of mechanical habit formation.

Distinguishing Features

In the Audiolingual Method, skills are taught in the natural order of acquisition: listening, speaking, reading and writing. Audiolingual classes begin with a dialogue which introduces the lesson's sentence patterns. The students memorize this dialogue, then practice grammar patterns in drills such as listen and repeat, substitution, chain, and transformation. Accuracy in pronunciation is emphasized and fostered through minimal pair drills where students learn to differentiate between sounds such as the vowels in "ship" and "sheep," "hit" and "heat," and "bit" and "beat." Lessons are sequenced according to grammatical complexity. Translation, considered to cause interference from the mother tongue, is not allowed. Learning is tightly controlled by the teacher, who follows the text closely.

Impact on Your Classroom and Your Teaching

Many of your students will be familiar with the type of activities described above. For most Americans variety and change is an essential part of their learning experience. Therefore, you may sometimes find yourself amazed by your students' stamina and capacity to repeat drills in mantra-like fashion seemingly for hours at a time.

To ensure that mindless chanting does not take over, you may wish to emphasize some of the speed and competitiveness promoted by the Audiolingual Method. Some of the games referred to in Chapter Four will help your students focus on speedy comprehension, and a judicious use of group work with meaningful tasks will oblige your students to demonstrate that they are thinking about what they are saying.

COMMUNICATIVE LANGUAGE TEACHING

The late 1960s saw a shift in focus from the Audiolingual Method and its prototypes to communicative language teaching. Figure 2.1 shows some of the differences between Grammar Translation, the Audiolingual Method, and Communicative Language Teaching.

This shift evolved partly as a result of studies carried out by the Council of Europe, which began to identify the language needed in a variety of social situations by someone immigrating to Common Market countries. The studies sought to evaluate how language itself is used--how native speakers of a language express themselves in various situations. The studies had a major impact on the teaching of English as a foreign language. Teachers and curriculum designers began to look at content, at the kind of language needed when greeting or shopping. The emphasis on form, on explicitly learning grammar rules or practicing grammatical patterns, was downplayed in favor of an approach designed to meet learners' needs when using the language in daily interaction.

There is no single text or authority on communicative language teaching. It is referred to as an approach that aims to make communication the goal of language teaching. Several models have evolved around this principle. This chapter presents the Communicative Approach, Total Physical Response, Natural Approach, and Competency-Based Approach. As you will see, these approaches overlap. Communicative activities particularly are impossible to pin down to only one approach.

Communicative Approach

Background

The emphasis is placed on using the target language to accomplish a function such as complaining, advising, or asking for information. Attention is also paid to the social context in which this function takes place. For instance, different language will be used when complaining to a teacher than when complaining to a close friend.

Distinguishing Features

All four language skills are taught from the beginning. In speaking skills the aim is to be understood, not to speak like a native. In the sequencing of lessons, priority is given to learner interests and needs. This is in contrast to a grammar driven method which may start with verb tenses, and work through from the present simple to the conditionals. In the Communicative Approach, if a learner needs to know how to give advice ("If I were you, I would . . . .") then this conditional is taught. Interaction between speakers and listeners or readers and writers is at the root of all activities. Chapters Three and Four give many examples of the kind of activities to be found in a classroom following the Communicative Approach. Learners usually work in pairs or groups for role play, information sharing, or problem solving.

Figure 2.2 is an extract from *Skills for Learning*, written by a team of writers at the University of Malaya. The extract illustrates a problem-solving activity.

	GRAMMAR TRANSLATION	AUDIOLINGUIAL METHOD	COMMUNICATIVE LANGUAGE TEACHING
GRAMMAR RULES	Central feature	Not explained	Explained when necessary
MEANINGFUL COMMUNICATION	Not important	Limited	Central feature
PRONUNCIATION	Not considered	Target = native-like pronunciation	Target = comprehensible pronunciation
USE OF TRANSLATION	Central feature	Forbidden	Used when necessary
SEQUENCING OF LESSONS	Follows linguistic complexity	Follows linguistic complexity	Follows learners' needs
TEACHER-STUDENT ROLES	Teacher-centered	Teacher-centered	Teacher facilitates student-to-student interaction
ATTITUDE TO ERRORS	Accuracy emphasized	Accuracy emphasized	Errors part of learning process
BALANCE OF LANGUAGE SKILLS	Reading and writing emphasized	Listening and speaking emphasized	Skills taught according to learners' needs

Figure 2.1 A Comparison of Distinguishing Features of Three Approaches to Language Teaching

SUGGEST A SOLUTION TO THE PROBLEM

A man needs to cross a winding river. He finds two planks of about the same length, but neither of them is long enough to stretch across the river.

Suggest a solution to the problem. Express the solution in one of these ways:

a. in words only
b. in the form of a drawing
c. in the form of a step-by-step chart

Figure 2.2 From *Skills for Learning: Development* by a team of writers at the University of Malaya. University of Malaya Press, 1980. Reprinted by permission.

Exercises using authentic materials are a hallmark of the Communicative Approach. Authentic materials, such as newspapers or recordings from the radio, are selected so that learners can practice language in real situations where possible. Here are some announcements taken from the classified section of an American newspaper.

Garage Sales
Sat. 9-2, rain/shine. Collectibles/
sofa/mower/bikes/household items.
Great for students. 6838 Floyd Ave.

Firewood, Coal & Fuel
Seasoned hardwood 1 year old.
16-20" length. Delivered and
dumped in driveway. 1 cord $125;
2 cords $225; 3 cords $325.
777-9576.

Child Care/Nurseries
Licensed day care provider has
immed. opening ages 1 mo to 10 yrs.
Snacks, lunch incl. Academically
oriented. 221-0094, 7-10am.

These ads can be used as a basis for communicative activities at all levels. For example, at the beginners' level a question and answer exercise could be on numbers. What time is the garage sale? How much does a cord of wood cost? Would a two-year old be accepted by the day care provider? At a higher level, the students could guess the meanings of words from the context ("shine," "dumped," "driveway," "cord," "snacks"). Or the advertisements could be used as a springboard for discussion on topics such as child care, natural resources, and student accommodation.

Impact on Your Classroom and Your Teaching
The Communicative Approach will challenge your creativity to set up situations in which your students can demonstrate their competency in the four language skills. Group work is basic to this demonstration. But you may face difficulties in the logistics of organizing your groups. Lack of space, or complaints from other teachers about the noisy moving of desks, might feature in your first few weeks of asking your class to divide into groups. You will have to consider all of your options. Can you work outside? Is it possible to use the library for your lessons? Can you set up a reward system to encourage your students to move quickly and quietly into their groups?

You may also encounter resistance to group work from your students. Some of the better students may resent having to "share" their skills and grades. Some of the less motivated students may take the opportunity to do even less work. Your grading policy for group work will have to be spelled out and you will need to monitor that everyone is contributing to the group effort. You should also leave the time and the opportunity to earn grades for individual work.

Total Physical Response (TPR) and the Natural Approach

Background
TPR is a language teaching method built around the coordination of speech and action. It attempts to teach language through physical activity. The Natural Approach shares with TPR an emphasis on exposing the learner to hearing and understanding the language before requiring the learner to speak.

Distinguishing Features
Language skills are taught in the natural order of acquisition: listening, speaking, reading, and writing. Both the Natural Approach and TPR focus on the importance of listening comprehension as the basis for language acquisition. Both approaches believe that language is acquired, not learned. In other words, learners acquire a language through an unconscious process which involves using the language for meaningful communication. Learning, on the other hand, involves a conscious process which results in knowledge about the rules of a language, but not necessarily in an ability to use the language. The learner's mother tongue is seldom used. Meaning is made clear by mime, drawing, etc. Great attention is paid to reducing learner anxiety. The Natural Approach stresses that self-confident learners with high motivation are successful learners and that teachers should create a learning environment which promotes self-confidence.

The sample lesson plan in Chapter Eight contains a TPR activity, where students are asked to demonstrate their understanding by following the teacher's oral commands. ("Go to the board and point to the drawing of Juan's sister.") Action sequences in response to a series of commands are graded and vary from the simple to the intricate. After the first stage of listening to the teacher, the students will be ready to speak. During the second stage, individual students take over, directing the teacher and the other students in parts of or in the whole action sequence. For an example of a intermediate level action sequence, look at Figure 2.3, giving instructions in how to design boxes.

Impact on Your Classroom and Your Teaching
In both of these approaches, the role of the teacher is to generate comprehensible input. This means that when presenting new materials you have to be prepared to speak, mime, draw, or use real objects to get your meaning across. Only when you are satisfied that your students understand and are ready to speak do you ask them to do so. Again, the lesson in Chapter Eight contains a Presentation segment where the teacher talks about his/her family before asking the students to talk about their families. In many instances your students will be curious about life in the United States, and this comprehensible input stage provides a way of satisfying that curiosity and a way for you to build a good personal relationship with your class.

These approaches can be useful and fun, especially when you are working with beginners, or with students at a technical or vocational center who only take one hour of English a week, or with students whose greatest need is for listening comprehension. It is also useful when you lack adequate textbooks. Very few institutions offer courses which use only TPR or the Natural Approach, but many teachers have commented that comprehension-based activities reduce learning stress.

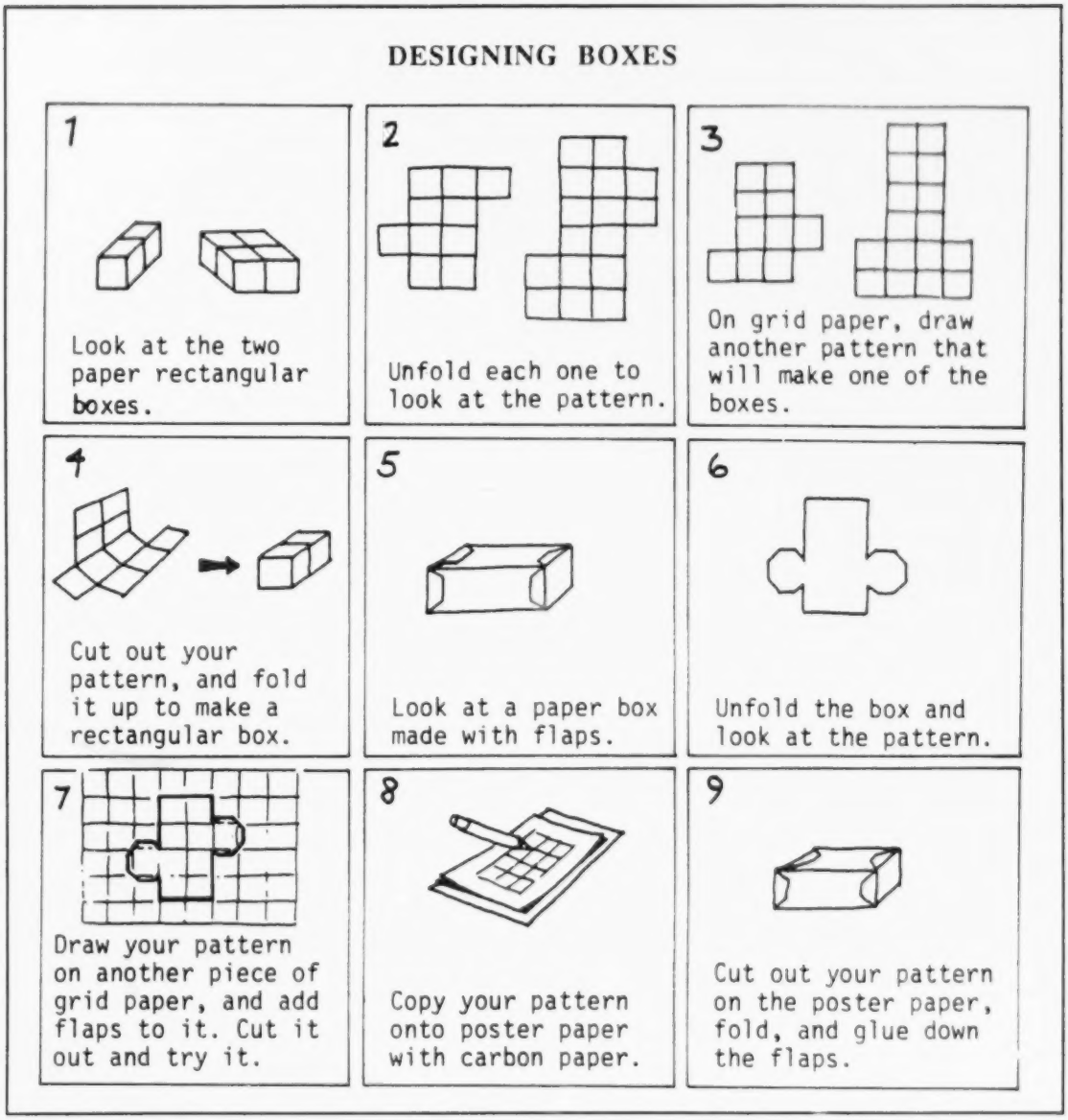

DESIGNING BOXES
1
Look at the two paper rectangular boxes.
2
Unfold each one to look at the pattern.
3
On grid paper, draw another pattern that will make one of the boxes.
4
Cut out your pattern, and fold it up to make a rectangular box.
5
Look at a paper box made with flaps.
6
Unfold the box and look at the pattern.
7
Draw your pattern on another piece of grid paper, and add flaps to it. Cut it out and try it.
8
Copy your pattern onto poster paper with carbon paper.
9
Cut out your pattern on the poster paper, fold, and glue down the flaps.

Figure 2.3 From *Shifting Gears, Book 1*, edited by Patrick Moran. Department of State and Experiment in International Living, 1983. Reprinted by permission.

Competency-Based Approach

Background

The Competency-Based Approach focuses on acquiring life coping skills while developing the language to perform these skills. This approach is based on theories of adult learning which state that for effective learning to take place, adults need to know that what they are studying will improve their lives. The approach has been developed and applied in the United States to help immigrants and refugees learn English and life skills at the same time. It is also used in vocational training.

Distinguishing Features

The learner's needs dominate the Competency-Based Approach. Language skills and grammar and vocabulary are sequenced according to the learner's needs. Translation is used only if necessary for communication. Context is used as much as possible to help the learner deduce meaning. Authentic materials are used and the learner is encouraged to practice the language by performing real tasks outside of the classroom, such as giving a message to another English speaking teacher. Like the Communicative Approach, the Competency-Based Approach bases its activities on interaction. Pair work and group work are used to generate communication in activities such as problem solving and filling information gaps. In one type of information gap exercise, the learner is asked to find someone with the same information he or she has. In "Find Your Partners" the teacher hands out eleven pictures to learners and keeps the twelfth. The teacher then describes his or her picture and asks any learners who think they may have the same picture to raise their hands. The teacher questions those who raise their hands. Through this process of asking questions it will become clear that while all the pictures in the group are similar, only one other picture is exactly the same.

Impact on Your Classroom and Your Teaching

The Competency-Based Approach is a rich source of materials and ideas for those of you teaching English to students in technical colleges, in vocational centers, or on the job. The approach is grounded in specific, useful tasks which cover a wide range of skills as well as language. Figure 2.4 is an exercise taken from *Shifting Gears*, one of a series of books written for refugees in Southeast Asia preparing to move to the United States. The practical, life skills orientation of the Competency-Based Approach is clearly shown in this exercise. Following this example, you could build an English lesson around giving instructions for your students to follow on changing a tire, building a level wall, making a chair, or making a flashlight. To conduct these lessons you might need to coordinate your choice of topic with the teachers giving courses in woodwork, construction, or auto maintenance. You may need to prepare yourself, checking with colleagues that your technical instructions are in line with those taught in other classes. You will also need to organize the tools and materials your students will need for the class.

INNOVATIVE LANGUAGE TEACHING

These innovative approaches have been included in this chapter because in your pre-service or in-service language training you may have been taught by language trainers using

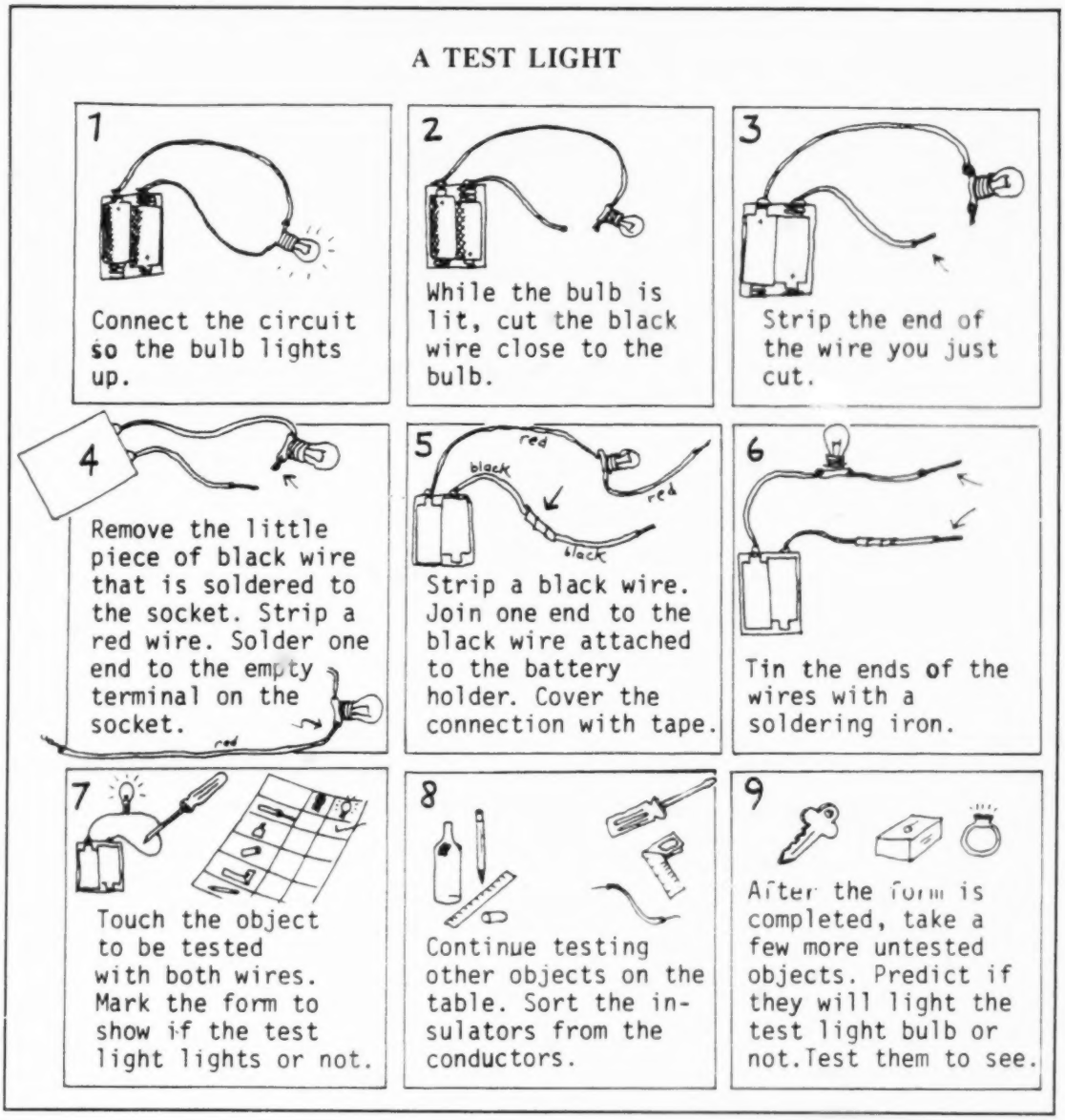

A TEST LIGHT
1
Connect the circuit so the bulb lights up.
2
While the bulb is lit, cut the black wire close to the bulb.
3
Strip the end of the wire you just cut.
4
Remove the little piece of black wire that is soldered to the socket. Strip a red wire. Solder one end to the empty terminal on the socket.
red
5
red
black
red
black
Strip a black wire. Join one end to the black wire attached to the battery holder. Cover the connection with tape.
6
Tin the ends of the wires with a soldering iron.
7
Touch the object to be tested with both wires. Mark the form to show if the test light lights or not.
8
Continue testing other objects on the table. Sort the insulators from the conductors.
9
After the form is completed, take a few more untested objects. Predict if they will light the test light bulb or not. Test them to see.

Figure 2.4 From *Shifting Gears, Book 1*, edited by Patrick Moran. Department of State and Experiment in International Living, 1983. Reprinted by permission.

the Silent Way, Community Language Learning, or Suggestopedia, and you may have asked yourself which elements of these approaches could be used in your classes.

Peace Corps Trainees and Volunteers who have learned languages in these approaches tend either to love them or hate them. Regardless of your feelings in the matter, the important task here is to examine your language learning experience and determine what implications they may have for you as a teacher of English. Feedback from Volunteers who have learned languages using these approaches leads to the following conclusions:

- No one method is sufficient on its own. Different learning styles have to be taken into account.

- Consideration should be shown for how learners feel about themselves as language learners. Negative feelings about the learning process can block learning. Enhancing a learner's self-confidence leads to successful learning.

- Working together as a group is a vital part of language learning. Group members support each other, and the interaction between them provides a real need for communication and an opportunity to practice the target language.

These are valuable guidelines which you can easily follow in your English language classrooms.

The Silent Way

Background

In the Silent Way learners are actively responsible for their own learning. Learning a language is seen not as a process of habit formation, as is advocated by the Audiolingual Method, but rather a process whereby the learner discovers the rules of the target language and then applies those rules to understand and use the language. In other words, learning is more effective if learners discover the rules for themselves, rather than just remembering and repeating what is to be learned. A basic premise of the Silent Way is that the teacher should talk as little as possible and should encourage the learner to speak as much as possible. Mistakes are considered part of the process of discovering the rules, and the teacher should not interfere in this process by correcting the learner's mistakes.

Distinguishing Features

All four language skills are taught from the beginning, though reading and writing are sequenced to follow what has been produced orally. Special charts are used to teach pronunciation. First, there is a sound-color chart, containing blocks of color, each one representing a sound in the target language. The teacher and students point to blocks of color on the chart to form syllables, words and sentences. Second, there are the word charts, containing words whose letters are color coded in the same way as the sound-color

chart. The teacher and students make up sentences, point to words on the chart and read the sentences they have spoken. Third, there are color coded charts which help students associate the sounds of the language with their spelling. For example, "ay," "ea," "ei" and "eigh," which are all different spellings of the sound /ey/ in English, are listed and color coded together.

Cuisenaire rods (bits of wood of varying lengths and differing colors) are used to introduce vocabulary and structures. At the beginning level they can be used to teach numbers and colors ("Take two red rods."). At an intermediate level they can be used to teach comparatives ("The blue rod is bigger than the red one."). And at a later stages they can be used to teach conditionals ("If I had a blue one, I would give it to you.").

A Peace Corps Volunteer describes the Silent Way activities with rods used to teach her Thai:

> Our teacher put the rods on the table, picked up each rod and told us the color of the rod. She used gestures to show when she wanted one of us to give the word for the color "red" or "blue." If the pronunciation was wrong she used gestures to get us to repeat the word again. Everyone in the group helped, offering his or her version until our teacher gestured that someone had the right version. When we had learned the colors, she used the same method with the rods to teach us the numbers. She put two rods on the table, said the Thai word for "two" and gestured that we should repeat the word. After that she asked, for instance, for three blue rods or four green rods. We listened and then gave her the rods she asked for. It sounds pretty simple, but she could keep us busy for hours with those rods.

Impact on Your Classroom and Your Teaching

The Silent Way is designed to be used with small groups. Its charts are specially prepared by an organization in New York. Teachers using the method usually undergo intensive training in its techniques and philosophy. Given these facts, what can you take from this method to use when teaching classes of forty students? There are some sound pedagogical principles to consider in this method, principles which you can apply in your teaching. First is the idea that what students discover for themselves is retained and owned in a more permanent and meaningful way than are materials which have been packaged and only require students to memorize them. Second is the idea of peer coaching in a noncompetitive environment. Having presented the materials, you stand back and let your students experiment with the rules and generate talk in English. Your only role during this group work is to make sure that the group atmosphere is open to the contributions of all its members.

Community Language Learning (CLL)

Background

In Community Language Learning, the aim is to involve the learner's whole personality. Affective and intellectual well-being are given equal weight. CLL draws its insights and

rationale from counseling techniques. The teacher is the counselor who gives assistance and support to the learners, who are the clients. The teacher's role is to understand the learners' fears and vulnerabilities as they struggle to master another language. By being sensitive to the learners' fears, the teacher can turn the negative energy of those fears into positive energy and enthusiasm for learning. The relationships between the teacher and learner and between the learners themselves, therefore, take on great importance.

Distinguishing Features

The focus is initially on listening and speaking. Grammar rules are explained and translations are used when necessary to give learners a sense of security and control over the situation. The syllabus and materials are designed mostly by the learners. A typical CLL class goes as follows: The learners form a small circle. A learner whispers, in his or her native language, what he or she wants to say to the teacher. The teacher translates, and the learner repeats the teacher's translation. The learner's repetition is recorded on a tape recorder. This process is repeated with other learners in the group, until an entire group discussion, in the target language, has been recorded. This conversation is then transcribed and the teacher and learners discuss the transcription. Here, for instance, the teacher will point out that in French the adjective comes after the noun, and takes a singular or plural form. The group members then talk about how they have felt about their lesson.

Impact on Your Classroom and Your Teaching

Like the Silent Way, CLL is a method which works best in small groups and which requires special training for its teachers. But, also like the Silent Way, this method contains useful principles which you can easily implement in your lessons. First, CLL advocates that the teacher should acknowledge the stress and fears which can be found in a language learning classroom. You can lower the stress in your lessons by making your expectations and goals clear, by coaching your students in examination strategies and by providing lively activities which make learning fun. Second, CLL encourages learners to produce their own materials. By helping your students to write short stories which are then published in the school magazine, organizing them to write and act plays or skits, and developing project work, you will accomplish two goals: you will give your students a sense of ownership and pride and you will sidestep the problem of trying to teach with few or inadequate textbooks.

Suggestopedia

Background

The founder of Suggestopedia, Georgi Lozanov, believes that language learning can be made more efficient if the psychological barriers to learning are lowered. He believes that learners raise these barriers and limit themselves because of a fear of failure. In order to make better use of learners' capabilities, Lozanov has developed a process of "desuggestion," which he has applied to language learning. This process is designed to promote a relaxed frame of mind and to convert learners' fears into positive energy and enthusiasm for language learning.

Distinguishing Features

In Suggestopedia, great attention is paid to the environment. The seating is as comfortable as possible, the lighting is not harsh, and music plays in the background. Colorful posters and charts are pinned to the wall. The posters show attractive sights in the target language country. The charts contain grammatical information which, in casual readings, the students will absorb without conscious effort. The Suggestopedia teacher's tone is always calm as students are reassured that language learning is easy and fun. At the beginning of the lesson, the teacher briefly presents the vocabulary and grammar. The text for the day is given to the students; in the left column the text is in the target language; in the right column it is in the students' mother tongue. The teacher reads the text, while music plays in the background. The students relax, close their eyes and listen. For homework, the students are asked to read the text just before going to bed and on getting up in the morning. The teacher leads the class in role play, question and answer, and other activities based on the text. During these activities, students are invited to use their imaginations and to take on new names and new personalities in the target language. They are encouraged to visualize themselves as successful people in their new identities, with exciting jobs and a good standing in the community.

Impact on Your Classroom and Your Teaching

One of the main principles of Suggestopedia is that the learners' environment has a powerful impact on their learning. This principle raises interesting questions for you. When you first visited your school you might have been very conscious that the bareness of classroom walls contrasted strongly with your memories of American schools, where typically the walls are filled with pictures, collages, and examples of students' work. But maybe by now you are used to the bareness of the walls. The next time you walk into your school, try to look at it with new eyes. Are you passing up the chance to visually stimulate your students? Can you get posters of the United States from the USIS office? Could your family send you pictures of someone like Bruce Springsteen or Michael Jackson? Do you have artists in your classes who could illustrate the writings of their classmates? And could you make charts encapsulating the grammar points you have recently presented?

If you are working in a culture where people normally sit on the floor at home, consider bringing in mats to your next story telling class and asking your class to settle themselves comfortably on the floor to listen. You may also want to bring your tape recorder to the class and to play music in the background. These features of Suggestopedia are easy to imitate, and by introducing them into your classroom you will add enjoyment and novelty to your lessons.

SUGGESTIONS FOR USING SELECTED LANGUAGE TEACHING TECHNIQUES

Grammar Translation Method and Audiolingual Method

If your students feel that they must know the rule for a certain feature of grammar, try this adaptation of the Grammar Translation and Audiolingual Methods. Tell your students that they are going to discover the rules themselves. Then have them work through a set of audiolingual pattern drills which illustrate the feature. After they have done the drills, ask for volunteers to try to state the rule. If they have trouble expressing the rule, ask leading questions to guide them.

Direct Method and Audiolingual Method

Conversations, dialogues, or short narratives can be used to exercise the students' ability to guess meaning from context. Ask your students to listen for one or two specific words, play a tape recording of a short passage (two to three minutes at most), and ask for guesses about the meaning of the words. Have your students justify their guesses by telling what clues they used. Conversations and dialogues are also an excellent way to practice conversational formulas such as greetings and leavetakings, simple requests, invitations, apologies, compliments, and the like. Such materials are particularly useful in one-on-one tutoring situations.

Communicative Approaches

One of the distinguishing features of the various types of communicative language teaching is that they emphasize the use of language in realistic ways. As you go about your daily routines, be on the alert for ways in which you use English to carry out simple tasks: for example, taking a phone message for a friend, or interpreting for someone who speaks English but doesn't know the local language. Adapt these tasks for classroom activities which will motivate your students and allow them to demonstrate their use of English in real life tasks.

Total Physical Response

You can introduce new vocabulary to students using this method. It is especially effective with young learners but also useful in action sequences with adults. For example, any time you teach directions, have your students act them out, both with and without repetition of the directions. This will improve both comprehension and retention. TPR activities are also a good way to break up a session in which students have been sitting a long time.

Natural Approach

Borrow some techniques from the Natural Approach for the teaching of vocabulary. Decide on key vocabulary terms to be taught during the presentation phase of the lesson and plan how you will put across the meaning of each of the words. Is it a verb whose meaning you can act out? Can you show a picture to illustrate the meaning? (Many teachers accumulate files of pictures specifically for this purpose.) Can you use stick figures drawn on the blackboard? Can you contrast or compare the meaning of the new word to that of words which the students already know?

Competency-Based Approach

To help your students see how much they are learning, introduce real tasks or competencies and ask them to complete these. For example, see if they can read a bus schedule and choose the best bus to take. Have them order a piece of equipment from a catalogue.

Silent Way

Adapt techniques from the Silent Way for teaching pronunciation and basic literacy skills. If there is no sound-color chart available, make your own. Ask students to pronounce key words or to repeat sentences from the words that you or one of your students points to.

Community Language Learning

If you want to encourage more of a team spirit in your class, you can borrow some of the activities from Community Language Learning. These will also promote real conversation.

Suggestopedia

Suggestopedia techniques can be used to lower the anxieties of your students and to increase their ability to be ready to take in language, especially vocabulary. You might also try such a session during review before exam time to show learners how much they actually know.

SUGGESTIONS FOR FURTHER READING

See the end of Chapter One for comments about these references.

Techniques and Principles in Language Teaching
Diane Larsen-Freeman
Oxford University Press
1986

Approaches and Methods in Language Teaching
Jack C. Richards and Theodore S. Rodgers
Cambridge University Press
1986

CHAPTER THREE

TEACHING SPEAKING

This chapter looks at overlapping of language skills in a Communicative Approach addressing the whole person. It discusses the role of speaking in language learning and the qualities promoted by spoken interactive exercises. Practical solutions to overcoming the obstacles to implementing spoken communicative activities are also outlined. The final section discusses the role of pronunciation in a Communicative Approach.

OVERLAPPING SKILLS AND MEANINGFUL COMMUNICATION

In your TEFL training, you may have been taught about the four language skills--reading, writing, listening, speaking--as separate items. But as might have occurred to you then, and must be obvious to you now that you are actually teaching, these four skills do not separate out into four neat segments. They overlap. They flow in and out of each other. You may emphasize speaking in a particular activity, but at the same time you will also require your students to listen, and maybe to read and write. The tidy distinctions of TEFL training may be useful for packaging information. In the classroom, however, where you put that information to work, you will discover that language teaching, like life, is considerably more messy than just reading books would lead you to believe.

If you are teaching in an interactive mode, to this overlapping of the four skills is added the richness and complication of meaningful communication. In Chapter Two you read about the traditional approaches to language teaching (Grammar Translation, Direct Method, Audiolingual Method), which attempt to manage the language learning process by emphasizing a controlled, measured practicing of language items, with the teacher very much in charge. When you use a Communicative Approach, on the other hand, emphasizing language learning as interaction, elements of unpredictability naturally arise as the teacher opens the lesson to meaningful communication rather than focusing on practice of a grammar rule.

A group of Volunteers from Honduras were talking about the reality gap between what students were practicing in English class and what real communication would have covered. One Volunteer spoke of a class she had been giving in which she was teaching the present simple tense, with "I eat my breakfast at 7 o'clock" as her base sentence. As she was drilling the class, she noticed that despite the correctness of their responses, her students all sounded mechanically sing-song. The truth dawned on the Volunteer. "How many of you really had breakfast today?" she asked. Less than half had eaten that morning. The

Volunteer did not waste time berating herself for her insensitivity. Instead she began organizing a program of school breakfasts. And she learned to let the students' real life into the English lesson. As she said, "Their English was often incorrect. But those kids talked non-stop for a year. They talked about themselves and their lives in the barrio. They translated jokes that never worked in English, and they didn't care. Neither did I. They were having fun, in English and in my class. And it was real."

SPEAKING TO THE WHOLE PERSON

Working in an interactive mode means giving your students the opportunity to talk about themselves in personally relevant ways. In doing this you will be adding a new dimension to the language learning process. You will be moving beyond the intellectual and appealing to the emotions as well. Whether your students are adults, adolescents, or children, they will all respond to your interest in them. But working with the dimension of feelings has constraints.

First of all you must feel comfortable in talking about feelings and opinions.

Second, you must check that your students also feel comfortable in sharing their feelings and opinions. Some cultures do not consider it appropriate to talk about oneself, or to share deeply held values with those who are not members of the immediate family.

Third, you must create a classroom environment which is accepting and non-judgmental. To achieve this you should take on the role of an impartial facilitator: one who listens and acknowledges, but who does not impose views. If you expect students to trust you by talking about matters which are important to them, then you must show that you respect their right to express their opinions, even if you do not agree with them. It should also be acknowledged that your students have certain rights. They may opt out of certain discussions, and should not be forced to speak; they should be heard and respected; and they should extend the same courtesy to their classmates.

Fourth, the overall focus on feelings and opinions in discussions and activities should be constructive. This is not to say that you should deny expressions of negative feelings. Many of your students may be living in difficult conditions. Their problems are real and should not be avoided. But while allowing time for consideration of the negative, you should also be prepared to move in positive directions. You can do this by asking questions such as "What do you like about yourself and your life?", rather than asking the kind of questions which focus on "What do you not like about yourself and your life?"

Interactive speaking activities which revolve around your students' feelings and opinions can be used at almost any time. But there are particular moments when they are especially useful. Tension builds up before examinations, making teaching difficult and your students nervous. The following exercise need take only 10 minutes of your lesson; nevertheless, it can enhance your students' self-confidence.

1. Divide the class into groups of three (students A, B, and C).

2. Student A turns his back and students B and C talk about the good qualities of student A as a language learner. For example: "He was very funny in the role play last week. He played the part of the old man very well." or "I know that she spends 30 minutes a night on her English homework. And she was the only one to get good grades on the cloze exercise." or "He's not afraid to speak English. Remember how last week we were all afraid to answer the question on shopping, and he was the only one to try."

3. After students B and C have finished talking, Student B turns her back and students A and C talk about her.

4. And finally it is the turn of student C to listen to the positive, specific comments of students A and B.

Note: Since the purpose of this exercise is to build confidence, not English language skills, you may want to give students at beginners' levels of English the option of using their native language.

THE ROLE OF SPEAKING IN LANGUAGE LEARNING

Ask yourself, what is the role of interactive speaking in my lessons? What do I want my students to be able to do in interactive speaking activities? You may well come up with a list which includes the following goals for your students:

- participation
- interaction
- fluency
- confidence
- communication strategies

Participation

Most of your students will participate in your English lessons if you select activities which involve them. However, a word of warning: some students may resist your efforts to involve them. They may be used to drills, which do not require much thought beyond a mechanical manipulation of the language, and they may be suspicious of your efforts to change their level of involvement. But there are ways of loosening up your students. To do so you need to make your classes fun, but also to underline the benefits of your approach. Make sure that your students understand you are covering the school curriculum and you are serious about your intention to help them succeed in learning English. Introduce interactive speaking activities with issues and topics which are personal, but also light-hearted. It takes time to build up trust in a classroom. Start out with activities like the following one called "The Route to School," which is suitable for beginning level classes.

1. Bring to class a large map of the city, town, or village in which you are teaching. Pin the map to the wall.

2. Ask a student what time she started her trip to school and what time she arrived. Ask her to trace her route on the map.

3. On the black board construct a chart with columns in which to record starting point and time, route, arrival time at school, and total time of the journey. Fill in the relevant information given to you by your student. Your chart will look like this:

Starting point	Starting Time	Route	Arrival Time	Total Time
Kwala market	7:00	Past market, left by shops, up hill to school	7:20	20 minutes

4. Divide your class into groups of five to seven. Ask each group to produce a chart with information from the group on the route to school.

5. Ask each group to draw a map and to indicate on the map the route to school taken by each one of the group members.

Interaction

Interaction can be stimulated if you give your students the opportunity to talk to each other about what is important to them. As you know, if you are working with adolescents, the teen years are often marked by an unevenness of mood, by dramatic swings in energy levels, by immense physical and mental changes. One way of helping adolescents to cope is to create opportunities for them to speak out and to be heard. The following activity is simple but therapeutic. It requires from your students a willingness to share a little of themselves and gives them the opportunity to think about the values which guide their lives.

1. Ask your students to bring to class three objects which are significant or important to them. (For example, a religious object, a stone from a significant place, a photo, a letter, an article of clothing worn on a special occasion.)

2. Divide the class into groups of four, and ask them to take turns in explaining to the group the significance or importance of the objects each one has brought.

3. With the class as a whole, list on the board the names of the objects brought to the class. If you have objects of your own, add them to the list, too. Then ask students if they would like to ask other students about the significance or importance of the object they brought. If several students have brought the same object ask them to talk about the object, to see if they had different reasons for bringing the same item to class.

[Adapted from Patricia A. Richard-Amato. *Making It Happen*. Longman Inc., 1988.]

This exercise has been presented as a class activity for adolescents, but clearly it could be adapted and used in a tutorial situation with an adult as well.

Fluency

In the communicative approach, fluency takes some priority over accuracy. Basically, being fluent means being able to keep the language coming. There may be mistakes, fillers and repetitions, but there are no unusually long pauses in the flow of talk. In interactive speaking activities you are trying to get your students to communicate their own ideas, opinions and wishes. They are fully aware of the meaning they wish to convey, but the exact content of their message is unpredictable, and you, the teacher, cannot give them the exact language they need to communicate. As a result your students will not always be accurate in their use of the language, but this is not important, so long as the speakers are able to be understood. This emphasis on fluency implies two things.

First, your error correction policy should reflect this emphasis. Particularly in speaking, it is important that you should encourage the risk takers. This is often a simple process of listening to what is said and giving feedback on the message, rather than interrupting to correct pronunciation or grammar. This is not to say that errors should not be corrected, but interactive speaking activities is not the place to do so. You should, however, keep notes of persistent problems and set aside time to deal with them later.

Second, the activities you present should promote fluency. You want to find ways of stimulating your students so that they want to speak, and this wanting to speak overcomes their inhibitions about expressing themselves in English.

"Famous Personalities" is an activity that can be adapted to beginning, intermediate, or advanced levels. It requires your students to have opinions and wishes and to express them. The steps in the activity are as follows:

1. Write on the board a list of 20-30 personalities. Ask students to select from the list six people they would like to invite to give a talk. Students write their choices in order on a piece of paper. All the papers are collected.

2. Go through the papers and mark on the board the number of "invitations" each personality on the list has received. Make a final

list of the six people the class would like to invite. During this process, call on students to explain their choices.

3. Rank the six invitees, again calling on students to explain their reasons for the ranking.

4. You could also add the step of dividing the class into groups to come up with questions they would like to ask their invitees. If you are teaching advanced students, you could then ask them to choose personalities from the list and to role play these personalities by answering the questions prepared by the rest of the class.

[Adapted from Friederike Klippel. *Keep Talking*. Cambridge University Press, 1984.]

Note: The list of names you give to the students is obviously dependent on the cultural background and age group of your students. It will be up to you to draw up a list of personalities your students really would like to talk to.

Confidence

A common comment from people learning a foreign language is "I hate making a fool of myself." Your own language learning experiences in pre-service training probably brought the same thought home to you. You feel foolish because you are not in control, the way you are in your native language, and are reduced to a level of needy dependence which can be hard to tolerate. How can you reduce some of your students' fear of looking foolish and build up their confidence and pleasure in using English? How can you give them the confidence to start taking control of themselves as speakers of English?

In Chapter Two, reference was made to the Natural Approach and Total Physical Response, which emphasize reducing learner anxiety and increasing confidence by providing comprehensible input and by not pressuring students to talk before they are ready.

A very practical way of putting these two principles into practice is though storytelling, role play and drama. The comprehensible input comes from you, telling a story for instance. And while not pressuring your students, especially your beginners, to speak before they are ready, you can still build in an escalating degree of involvement. Look, for example, at the degree of student involvement generated in this "Sound Effects" activity, suitable for low intermediate students.

1. Make sure that your students are sitting comfortably. Then tell a story like the one below. (You may want to make up your own story and add details to it which will be familiar to your students.)

   Mohammed's parents had to go to the city for the day, so they left him in charge of his sister Amal and his two young brothers Naceur

and Sabri. When it got dark the children sat around the fire (a) and waited for their parents to return.

The wind began to blow (b) and it started to rain. (c) They heard a scratching (d) noise at the door. The children gasped (e) and moved closer together. Maybe it's a lion (f). Maybe it's a snake (g). Maybe it's a wild dog (h). Mohammed could see that his sister and brother were scared. He switched on the radio to drown the scratching noise. The radio was playing a song (i). He turned the radio up loud (j). He turned it down low (k). But the scratching noise continued. Mohammed went to the door (l) and opened it (m).

There were the family chickens which Mohammed had forgotten to shut in the chicken coop for the night. The children sighed (n) with relief and helped Mohammed put the chickens in the coop.

Use as much drama and as many pictures on the board as is necessary to make sure that everyone understands.

2. Tell the story a second time, this time adding in sound effects where indicated by a number in the text. Get your students to help to create the noises:
   a. scrunch a large sheet of newspaper
   b. make hooing noises
   c. pat the desk with your fingers
   d. scratch the desk with your fingernails
   e. gasp
   f. make a roaring noise
   g. make a hissing noise
   h. bark
   i. sing a song
   j. sing loudly
   k. sing softly
   l. stamp feet
   m. make a creaking noise
   n. sigh

3. Tell the story a third time. This time leave the sound effects up to the class.

4. Divide students into groups and ask them to mime the story and to use sound effects. If they are ready for it, individuals from each group can tell the story while the rest of group mimes.

5. As groups become more proficient, they can organize the telling of their own stories complete with sound effects.

[Adapted from Patricia A. Richard-Amato. *Making It Happen*. Longman Inc., 1988.]

Second language students can easily become absorbed in the dramatic playing out of their own experiences or experiences they can identify with. Through this playing out, they forget the self-consciousness which inhibits their learning and can build their self-confidence.

Role plays can be another way of building confidence, particularly if you focus on problem-solving situations where students have to define their own roles and use their judgment to determine a course of action. This kind of role play is referred to as sociodrama. The enactment is open ended and centers around a clearly stated conflict which is relevant to the students. The steps are as follows:

1. Introduce the topic of your sociodrama; present the new vocabulary and structures you think will be helpful to your students' comprehension and ability to participate in the role play. Read a story which identifies a problem, stopping the story at the climax.

2. Discuss the problem with your students. Select the students who demonstrate a special interest in particular roles to play those parts. Prepare the other students to listen to the role play and to offer advice.

3. Ask the selected students to act out the rest of the story. Then discuss reactions with the audience. If plausible alternatives for dealing with the same problems are offered, replay the same drama using the newly suggested strategies.

Here are sample suggestions for sociodramas:

1. Maria comes home from school all excited. She has been offered a scholarship to go to university. She tells her mother, who is upset.
"You know that I am relying on you to get a job and help with your brothers' school fees."
"But Mother, this is the chance of a lifetime."
"But we are too poor. And we need money now. And besides you are a girl.
You will get married and then the money you earn will go to your husband."
"Oh mother . . . ."

2. Nduku has a close friend Rubadiri. They come from the same village. They were at the same primary school together and they are now at secondary school together. Nduku is doing very well, but his friend Rubadiri is having trouble keeping up, especially with the

math. Rubadiri expects Nduku to coach him or even to do his homework for him, but Nduku is finding that this is taking so much time his own work is suffering. He is becoming angry with his friend. What should he do?

Communication Strategies

Your students should be aware of the need to develop two major communication strategies: active listening and managing a conversation.

Active listening is a good strategy for those students who shy away from speaking. And being a good listener in English conversations will build the confidence necessary to taking a more active role in communication. Good listeners use phrases which encourage the speaker, such as:

"Uh-huh."
"Yes."
"Of course."
"Is that so?"

List these phrases for your students, and give them opportunity to practice them, along with the correct body language--the smile, the nodding of the head, the eye contact. If your students have contact with native speakers of English, encourage them to observe these listening strategies and to mimic the body language when speaking English.

As good non-native listeners of English, your students will also need the phrases necessary to ask a speaker for help, repetition, or slower speech. Phrases such as the following will help:

"I'm sorry, what was that again?"
"Would you repeat that please?"
"Did you say _____?"
"Could you speak more slowly please?"

Practice in the communication strategies for managing a conversation should be woven throughout your lessons. Every one uses these strategies when speaking. Your task will be to make your students conscious of these strategies and of how much they use them in their native language, and then to help them use these strategies when speaking English. There are many basic communication strategies, some of which are described below.

Choose the topic of conversation. Where possible, encourage your students to take the initiative and select the topic of conversation. By using this general strategy your students will be more in control, and in talking about a familiar topic, can feel more confident.

Paraphrase. Encourage students to use words they do know to replace words they do not.

Borrow. Borrowing or inventing words from any language in the place of unknown English words and adjusting the form or pronunciation is a particularly useful strategy for students who can borrow from their knowledge of Spanish or French.

Gesture. Using gestures to get meaning across is a simple but most effective strategy.

Ask for feedback. This can be done directly: "How do you say _____?" or "What does _____ mean?" Or it can be done indirectly by constantly watching the other person's reactions, or speaking with a rising, questioning intonation to check that what was said was understood.

Ask for slower speech. It is often helpful to get native speakers to slow down. Saying "Could you say that again, slowly?" will help.

Reduce. Simplifying, changing, or even abandoning those parts of speech which are too difficult to handle is an important skill, especially for a beginner. The longer the sentence, the more complicated the message, and the greater the danger of not being understood. Some of your students may come from cultures which place a high value on ornate, complicated expression. Your students need to know that this is not the case in English. In English a high value is placed on clear, straightforward expression and simplicity of speech.

An activity which can help in the development of communication strategies is "What's It Called?" Here are the steps for this activity:

1. Play the role of someone who wants to find out certain words in your students' native language. Use any communication strategies to ask about a few words, preferably some which your students do not yet know in English. For example: Mime sewing and ask: What do you call the little thing you use to do this? It's made of metal and it has a small hole in one end. The other end is sharp. Your students should be able to give you the word "needle" in their own language. Repeat this demonstration with five other words, for example: "thimble," "spool," "safety pin," "pin cushion," "zipper."

2. Now it is your students' turn to find out from you words they do not know in English, using the communication strategies you have demonstrated. Write the following cue phrases on the board:
"What's that called in English?"
"What do you call it?"
"How do you say that in English?"

An example of the kind of exchange you are trying to promote is as follows:

Student: My father owns a taxi. It is my job to clean the taxi. On Saturday I noticed something wrong with the taxi. A bit was missing. A bit near the wheel. What do you call it?
Teacher: A tire? Do you mean the tire had been stolen?
Student: No, not a tire. It's made of metal. It goes over the tire. (Student gestures.)
Teacher: The fender? That's part of the car's body, it comes over the wheels.
Student: No, it isn't part of the body. It's very bright. You can see your face in it.

You have to take it off (Student gestures, as if he has a crow bar in his hand) when you change the tire.

Teacher: Oh, you mean a hub cap. (Teacher writes words on board.)

3. Divide the class into teams, with four to seven students in each team. Take one representative from each team and ask these representatives to come to the front of the class facing everyone. Write 25 words on the board (calculate three words per team) where they can be seen by all. Show a picture of one of the words on the board to the class, but not to the team representatives. Give team A three minutes in which to use communication strategies to describe the picture to their team representative. The representative may ask questions and has to correctly identify the object described. If this has not been done by the time three minutes is up, the team does not score. It is then the turn of team B, and so on.

OVERCOMING OBSTACLES TO IMPLEMENTING SPOKEN COMMUNICATIVE ACTIVITIES

The most commonly cited obstacles facing teachers of interactive speaking are:

- restriction of the classroom
- limited practice time
- learner anxiety

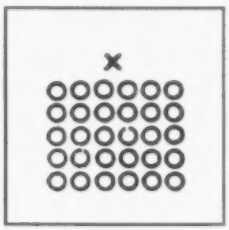
Restriction of the Classroom

Traditional classroom seating arrangements often work against you in your interactive teaching of English. The flexibility of the seating arrangements would be a good point to bring up with your school director or head of department when you make a site visit. It is sometimes easier to bring about changes at the beginning of your teaching when your director may not know what to expect from an American teacher and is willing to accommodate, particularly on small items such as classroom arrangements. However, if you share a classroom with other teachers you must consider their needs and find a seating plan which is acceptable to them, or which requires a minimum of rearrangement. You are aiming for a situation in your English lessons which permits all students to see each other's faces, you, the teacher, and the blackboard. You also want a situation which permits easy transition between whole class, group, and pair work and provides space for you and your students to move between desks for activities such as role plays etc.

In discussing your needs with your colleagues and your head of department, you may find reference to the following seating plans helpful. (See Figure 3.1.)

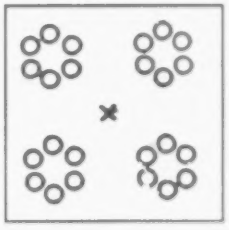
Seating Plan A shows a traditional layout which would not need to be rearranged between classes. The disadvantage for communication practice is that your students are listening to or speaking to the backs of heads or people sitting behind them.

CLASS SEATING PLAN



Plan A

Plan B



Plan C

× = Student Location
○ = Teacher Location

Figure 3.1 Adapted from *Teacher Training: A Reference Manual*
Peace Corps Training Manual No. T-45

Seating Plan B shows a horseshoe. It allows more eye contact between speakers in whole-class practice, and more central space for role plays.

Seating Plan C shows a group layout. This plan allows for easy movement between groups and good eye contact between listeners and speakers in whole-group work, and it needs no rearrangement for small-group work.

Limited Practice Time

Your goal is to give your students as much opportunity as possible to talk. This means group work. With practice and encouragement from you, your students will quickly become accustomed to moving to groups during your lessons. And you will probably find that the physical movement of breaking into groups is a refreshing change for you as well. Here are a variety of ways in which you can organize your groups:

Buzz groups. Your students break into small groups, maybe by just turning around, to quickly discuss a problem for a few minutes before reporting their views or opinions to the whole class. By using these buzz groups regularly, you can build up a cooperative spirit in your classroom and generate more involvement. For example, if you are correcting a homework exercise in class and someone has answered incorrectly, instead of just asking "Does anyone know the correct answer?" ask the buzz groups to come up with an answer. Your students probably talk among themselves anyway during lessons. By developing a buzz group system you are channelling their energies and creatively controlling the underlying chat which is a feature of almost all classrooms.

Panels. Selected students sit on a panel at the front of the class and are questioned by the "audience" made up of the rest of the class. These panels can be a good platform for the more advanced students to show off their skills. And if you ask the class to center the questions around, for instance, a book which the whole class is reading, the less advanced students will benefit from hearing the better students talk about characters or plot development.

Fishbowl. All members of the class sit in a big circle. In the middle of the circle are five chairs occupied by students discussing a topic you have given them. Students from the outer circle listen to the debate and may replace speakers in the inner circle by tapping them on the shoulder if they feel confident they can present the case better. "A Quote to Live By" is an activity which works well with fishbowl groups.

> Have your students chose a favorite quotation, or proverb, such as "Let sleeping dogs lie," or "If you love something, you must set it free." Ask the inner circle to begin the discussion on accepting or rejecting these quotes as a rule for living. You may need to prepare for this activity by researching a little on local proverbs or quotations which could be stimulating discussion points.

Network. The class is divided into groups which should not have more than ten students each. Each group receives a ball of string. Whoever is talking on the topic holds the ball of string. When the speaker has finished he or she passes the ball on to the next speaker, but holds on to the string. In this way a web of string develops, showing who talked the most, and who the least. A word of warning: in teaching speaking skills you are focusing on the outgoing, extroverted students. If at the end of a network session you see that a few students are dominating discussions, you may need to step in and facilitate making sure that the quieter students are not being constantly interrupted by their more talkative classmates.

Onion. The class is divided into two equal groups. As many chairs as there are students are arranged in a double circle, with the chairs in the outer circle facing inward and the chairs in the inner circle facing outward. Thus each member of the inner circle sits facing a student in the outer circle. After a few moments of discussion all students in the outer circle move on one chair and now have a new partner to continue with. If moving from chair to chair seems too cumbersome, the Onion group can be formed without chairs. Students can sit on mats on the floor, or if there is not enough space inside, then move everyone outside. Here are some suggestions for discussion topics you can use with onion groups:

> What has been your best year in school? Why?
> If you could choose any country in the world to live in, which one would you choose? Why?
> Describe what you would like to learn to do well.
> What is the nicest thing anyone ever did for you?
> Do you have any advice you think it would be good for me to hear?

Star. Four to six groups try to find a common view or solution. First, select a topic for discussion, such as, "How would you change this school if you could?" Each group discusses the topic then elects a speaker who remains in the group but enters into discussion with the speakers of other groups. The rest of the class listens to the exchange. These star groups are particularly helpful if you are dealing with multilevel classes, since they give all of your students the chance to participate at levels appropriate to their English language skills.

Market. All students walk around the room talking to each other. An activity which works well for market groups is "Opinion Poll." For this you need to prepare cards for each student, like the ones shown in Figure 3.2. Students should each have their own card, but you can prepare the same set of cards for groups of five to seven students. When students have finished their poll taking they can work in groups to write up the information they have gathered.

Opinion Vote. Each student receives voting cards with values from 1 to 5 (5 = to agree completely, 1 = to disagree completely). After the issue, which needs to be phrased as a positive statement, has been discussed for a while, each student votes, and the distribution of different opinions in the class can be seen at a glance. Suggestions for issue statements are:

Childhood is the happiest time of life.
School grades should be outlawed.
Each school should have an elected student body to help in the running of the school.
Most people cheat and are dishonest if you give them the chance.
Arranged marriages are best.

A more detailed discussion of group types is given in the introduction to *Keep Talking* by Friederike Klippel.

Learner Anxiety

In teaching speaking you are asking your students to perform, to speak up in front of their classmates. As a result, many of your student's may experience stress during these activities. Whether the anxiety is a help or a hindrance often depends on the degree to which it manifests itself in your students. For example, no anxiety might result in a student's not caring or putting any effort into speaking English; too much might block learning. But a small amount will bring your students to an optimal state of alertness. Your role is to monitor this level of anxiety, and while not aiming to eradicate it altogether, to make sure that this level is kept reasonably low. There are various techniques you can use to prevent anxiety from taking over.

First, you can provide in your classroom a sort of surrogate "family" which offers support and the sort of encouragement which leads to independence and enables your students to go out and use English in the real world outside of the school compound.

Second, be specific in your feedback. When you praise a student, do so around a precise point. Empty praise becomes meaningless very quickly. But by underlining a specific item that you know a student has worked hard at, you can offer the meaningful recognition that builds a student's confidence. An example of this specific praise is: "Well done. You managed that conversation well. Did the rest of you notice how he was using those 'Uh-huhs' to keep his partner talking?" On the other hand, when you correct a student's English, make sure your explanations are clear and brief and that you deliver them at an appropriate moment.

Third, while including an element of competitiveness in some of your activities, you should take care to prevent this competitiveness from getting out of hand. To balance out the win-lose tendencies, which undoubtedly exist in your class, make sure that you are including cooperative activities such as "Two Heads Are Better Than One."

Divide the class into several groups of five to seven and give each student a number within the group. Depending upon the number assigned, each student does one small portion of the group's work. For example, if your class is working on a project with the agriculture teacher, you could give the groups several short passages, each describing an important aspect of agriculture. The person who is assigned the number 4 in each group could be responsible for reading the passage about fertilizers. The same

person is then responsible for sharing this information with the others in the group. The person assigned the number 3 could do the same for a passage describing beekeeping, and so forth.

Basically, maintaining the balance between cooperation and competition means recognizing that your students have different learning styles, and that whereas some like the hurley-burley of racing against the clock or each other, others prefer pacing themselves and work better in a quiet environment. You have to be able to provide opportunities for both kinds of learning.

PRONUNCIATION

In the Direct Method and the Audiolingual Method, discussed in Chapter Two, a great deal of attention is given to achieving native-like pronunciation. This attention takes the form of drills such as minimal pairs. (For example, "ship" - "sheep," "hit" - "heat," etc.) Communicative language teaching, on the other hand, places more emphasis on being understood, rather than being taken for a native speaker of English. This has implications for your classroom. Your ultimate goal has a strong communicative bias, and your pronunciation teaching will be integrated with the rest of your English teaching. This can be done by presenting pronunciation through tasks that focus on meaningful interactions between students, such as role play, problem solving, and game activities.

There are five main steps involved in teaching pronunciation:

1. Identify the areas in which your students are having difficulty in being understood. You will be listening for problems with vowels, consonants, stress, and intonation.

2. Find or write sentences that have a number of natural occurrences of the problem sounds.

3. Develop communicative tasks that incorporate the words.

4. Develop exercises so that you can review the problem and provide students with practice of the target sounds in new contexts.

5. Develop self-monitoring practices in your students.

Identify problem areas

If you do not systematically note down problem areas, and simply correct pronunciation problems as and when they occur, you may end up spending time correcting features which are not crucial for intelligibility. And you have no guarantee that these on-the-spot repairs are being systematically absorbed by your students. You begin work on identifying problem areas by keeping notes, which you will later use as a basis for your pronunciation teaching plan. The number of problem areas will vary depending on the number of hours

you have with a class. For a class taking five hours of English a week, set yourself the goal of identifying five for each trimester.

Some of these problem areas are predictable. For example, you can easily suppose that Spanish speakers may have difficulty in differentiating between the consonants /b/ and /v/ ("ban" - "van"). French speakers may have difficulty with the vowels /i/ and /I/, ("beat" - "bit"). Arabic speakers use word order to show strong contrast, with the relevant word or phrase moved to the beginning of the sentence. As a result, Arabic speakers of English may have difficulty with the use of stress to show contrast. And Thai speakers may have difficulty in forming final consonant clusters. The consonants most often deleted are /r, l, t/ and /d/, so that "hold" may become "ho."

Find or write sentences that have a natural occurrence of the problem sounds
Once you have identified your target problem areas, begin noting down sentences in which you these problems are likely to appear. Look out for examples in the literary or technical texts your students may be studying. Comb the grammar exercises at your disposal. Listen to yourself or other Volunteers talking.

If, for example, you have identified the confusion between /l/ and /r/ as a problem (as happens with Bantu and Southeast Asian speakers of English), you may end up with a list that includes sentences like this:

Fries carry germs.
So much lain last night!
Fled wants to see you.
The meeting is on Fliday.

By the time you have collected 20 examples of each problem, or instances where the problem might arise, you will be ready to move on to developing tasks which allow your students to practice the problem sounds in a communicative context.

Develop communicative tasks that incorporate the problem sounds
Here is an example of a low intermediate level communicative task, called "I'm Not Well," that focuses on the voiceless /th/ sound in English (as in "mouth," "fifth," and "teeth").

1. Teach the names of body parts, making sure to include teeth, tooth, mouth, thigh, throat, and thumb. Present and write on the board cue sentences for giving advice, such as "You should _____," "Perhaps you'd better _____," "You must _____," "You ought to _____."

2. Divide your class into pairs. Student A role plays someone who is sick. Student B role plays a friend who offers advice. Student A receives a card with a drawing of a body, with arrows pointing to the parts that hurt. Student B has to find out what's wrong and offer appropriate advice. The pair dialogue should develop like this:

B: How are you?
A: I'm not well.
B: What's wrong?
A: My throat hurts.
B: Perhaps you should see a doctor.

You can develop this role play by instructing student A to resist student B's advice. When the role play is over, and student A has gone through all his or her complaints, ask your students to form new pairs, only this time student B role plays a sick person and student A gives advice.

Your list of problem areas may include misuse of stress. In spoken English a speaker gives a listener information about the importance of different parts of the message by putting stress on the words which carry the most information. The following exercise, "Headlines," will help your students identify the most important parts of a message, and will thus give them the clues of which words to stress.

1. Bring to class a few examples of headlines. Avoid headlines which consist of long sequences of words used as modifiers, such as ACCUSED FELON IN MYSTERY BLAZE. Choose instead simple headlines such as FIRE KILLS SEVEN, PARENTS ANGRY OVER SCHOOL CLOSURE, and CRIME VICTIMS FIGHT BACK.

2. Present the headlines to the class and ask them what words have been left out. Discuss why these words were not important. Contrast reading aloud the headline, where you will stress every word, with reading aloud a full version, where the same words are stressed, but the others are unstressed.

3. Ask your students to write headlines for news stories and events, and then to expand the headlines and to read them aloud to the class. In commenting on your students' readings, remind them of the link between importance and stress.

Review the problem sounds and provide students with practice in new contexts
Two weeks later, you may want to review the /th/ problem. This time you could use an exercise called "Dates," where you will be focusing on the /th/ sound in "Thursday," "month," "three," and ordinals.

1. Divide your class into pairs. Give student A a card containing a calendar, such as the one in Figure 3.3.

2. Give student B a card with questions to ask student A, such as:
When's the first English test?
How many days are there in this month?
What's the date of the first Friday of this month?
Is the tenth a Friday or a Saturday?

AUGUST						
S	M	Tu	W	Th	F	S
			1	1st English Test 2	Dentist 3	4
5	6	7	8	History Homework 9	10	11
12	Librarian 13	14	15	Gardening Club 16	17	Football Match 18
19	20	21	22	23	24	25
26	27	28	29	Dentist 30	31	

Figure 3.3 Dates

When is the school football match?
When does the gardening club meet?
What's the date of the second Monday?
When are you meeting with the librarian?
When is your history homework due?
When do you go to the dentist?

Develop self-monitoring practices in your students

In the beginning stages your students are very dependent on you for help in developing an intelligible pronunciation of English. But as they progress they should become less and less dependent on you. How you correct pronunciation will have implications for the growth of your students' self-monitoring practices.

You may find yourself in something of a dilemma when it comes to correcting your students' pronunciation. Clearly you will not want to interrupt a student who is absorbed in an oral communicative activity. At the same time, if a student's pronunciation is making the message unintelligible, you cannot afford to let the situation continue. A very simple way of avoiding disruptive corrections is through use of the "action replay." If you have a tape recorder, use it while students are involved in role play, a debate, or an oral communication exercise. At the end of the exercise the recorded students can take themselves off to a quiet corner and listen to themselves and evaluate their own speech. Or, if you do not have a tape recorder, ask the students to repeat the exercise, this time paying special attention to their pronunciation, and in particular the problem sound you have been working on with your class. If you regularly allow time for these "action replays," you will have the benefit of knowing that you are addressing the problems you have identified, and your students will have the opportunity of developing their self-monitoring skills.

The procedures and exercises in this section on pronunciation have been adapted from *Current Perspectives on Pronunciation* edited by Joan Morley (Teachers of English to Speakers of Other Languages, 1987) and *Teaching English Pronunciation* by Joanne Kenworthy (Longman Group Ltd., 1987).

SUMMARY

In developing communicative speaking skills, speak to the whole person.

The role of speaking in language learning is to promote:

participation
interaction
fluency
confidence
communication strategies

Obstacles to the development of communicative speaking skills include:

- restriction of the classroom
- limited practice time
- learner anxiety

Five steps in teaching pronunciation are:

- identify problem areas
- write sentences where sounds naturally occur
- develop communicative tasks that incorporate problem sounds
- provide practice in new contexts
- develop self-monitoring practices

SUGGESTIONS FOR FURTHER READING

Making it Happen
Patricia A. Richard-Amato
Longman Inc., 1988
Many of the ideas on interactive teaching and addressing the whole person which you found in this chapter have also been addressed in this book. Part II, Exploring Methods and Activities, may be of particular interest to you.

Keep Talking
Friederike Klippel
Cambridge University Press, 1984
This book contains over a hundred games and activities, divided into three sections: Questions and Answers, Discussions and Decisions, and Stories and Scenes. Each activity is accompanied by notes on the objectives, the level, and time and preparation required.

Teaching English Pronunciation
Joanne Kenworthy
Longman Group Ltd., 1987
This book is part of the Longman Handbooks for Teachers Series. The aim of this book is not to produce an ideal English pronunciation, but to focus on producing speech that is easily understood.

What to Do Before the Books Arrive (and After)
Jean D'Arcy Maculaitis and Mona Scheraga
Alemany Press, 1981
This is a fun cookbook of easy recipes for activities. As the title suggests this book contains helpful advice plus a good dash of encouragement to anyone who has ever faced forty students and wondered how to educate and entertain without any textbooks at hand.

CHAPTER FOUR

TEACHING LISTENING

This chapter discusses the role of listening in language learning. It focuses on the need for exposure to the spoken language and for meaningful "real life" interaction between listener and speaker. The resources for teaching listening comprehension are discussed: the teacher, other speakers of English, and tapes. The characteristics of good listening exercises are explained, and exercises exemplifying these characteristics are presented.

"The reason why we have two ears and only one mouth is so that we may listen more and talk less." This chapter looks at the implications of this quotation from Diogenes on the teaching of listening. How much listening goes on in your classroom? Is your classroom a place where listening is considered an opportunity to learn something useful? Do you ever catch yourself listening for long periods of time only for your students' mistakes? Or do you really try to listen to what they are saying? Are you willing to be changed by what you hear your students say? If so, do your students realize the extent of your receptiveness? Do your students listen to each other? Do you give them activities which lead to real exchanges of views? This kind of listening is a lot different from the listen-and-repeat drills you may have come across in textbooks. This kind of listening involves listening for real messages.

THE ROLE OF LISTENING IN LANGUAGE LEARNING

The majority of Americans are monolingual. But you are now working in a country where the majority of your students may speak two, three, or even four languages. And they didn't necessarily learn these languages at school. If you ask them how they learned, they will probably shrug their shoulders and say they just picked them up. Ask a little more about this process of picking up a language and you will find two common features. One, your students were exposed to the language by people who were using it as they went about their daily lives. Two, at some point your students were required to do something which necessitated understanding and responding to meaningful messages in this language. Someone might have shouted at them to get out of the way, they may have been asked to pay for a bus fare, they may have had to ask the price of food. And though your students may not have understood every word that was said to them, the context made the meaning perfectly clear.

Exposure

You are working in a more formal environment, either in a classroom or giving lessons at someone's work place. But this does not mean that you should ignore the features that go into successful informal language learning. The first feature to consider is exposure to the language. Babies and young children are exposed to massive amounts of talk in their acquisition of a language. This same concept of listening in the early stages of language learning is central the Natural Approach and Total Physical Response discussed in Chapter Two. In both these approaches, learners are allowed large blocks of time to listen before they are asked to speak. Learners' brains are allowed to assimilate, store and process aural information with the learners hardly being aware of what is going on. Think back to your first few days in country. If you didn't know the language which was being spoken all around you, you probably couldn't even tell where one word ended and another began. But after a week or so, while still not understanding most of what was being said, you had probably started to recognize units of sound as individual words. Your brain had been registering, sorting, and classifying thousands of impressions without your realizing it. When teaching English, provide your students with similar opportunities to absorb the sounds of English and to accumulate understanding.

Provide plenty to listen to

What this means is that you have to be prepared to include in your lessons segments where you talk a lot to your class. Talk about yourself and your family; talk about the Peace Corps, its goals and its different programs; talk about the United States, its educational system, its demography, its diverse agricultural practices. Obviously you will not want to abuse your position by sounding forth on topics which might embarrass or offend your students. It would be almost unnatural not to have some complaints and negative feelings about your host country, but the classroom is not the place for you to vent your feelings.

Lower stress

Stress can and does block learning. By making sure that your lessons are motivating you can relieve your students of the stress and boredom that often blocks learning. A teacher can be very informed, meticulously organized, and professionally conscientious, but much of this counts for nothing if her lessons are boring or are inappropriately difficult. Your energy and the pleasure you take in your job can transform a dull textbook and put life into a deadening syllabus, and at the same time lower your students' stress level. Your planning and awareness can ensure that your classes are pitched to promote progress and successful learning for your students.

Let your students' brains work while they are doing something else

Playing a cassette of songs with English words while you are working with your students on a project not related to English language learning gives your students exposure to the language. For example, if you have a secondary project running the school's home economics club and your students are sewing or cooking, play one of your favorite tapes. Without paying attention to the music, your students will almost inadvertently learn the words and intonation of the song as they get on with their other work.

These ideas are discussed in greater length in an essay "Learning by Listening," by Eugene A. Nida, in the book *Innovative Approaches to Language Teaching*, edited by Robert W. Blair.

Meaningful "Real Life" Messages

The second feature of successful informal language learning to consider is meaningful messages. In the first step your students were exposed to the language, but were not necessarily expected to speak. In this second phase, your students were expected to respond. The people who spoke to your students had a reason for doing so. The cyclist wanted room to pass, the bus conductor wanted a fare, the vendor in the market gave a price. The speakers' purposes were clear. The responses expected of the listeners were equally clear. Your students had to get out of the way, give the correct fare, or pay for food. Unfortunately many listening exercises in the classroom do not possess the reality of meaningful messages. The give and take of real life communication is removed from exercises in which students are asked to "listen and repeat," or asked to complete listening exercises without any preparation on the content and situation of the listening passage. In order to promote listening for meaningful messages you will need to include a number of real life features when developing your listening activities.

Build in response time

Many listening exercises are transformed into memory exercises because the listeners' responses come only after long stretches of speech. You can avoid this by requiring short active responses occurring during or between parts of the listening passage rather than at the end. For instance you could develop an exercise called "Detecting Mistakes," in which you tell a short story about the school in which you have included some informational mistakes. Your students are required to listen to your story and to raise their hands if they hear a mistake, or to mark on a paper the number of mistakes they hear, and then to check that they have marked down the correct number of mistakes. Here is an example of a "Detecting Mistakes" story.

> Yesterday was Tuesday (mistake # 1, it was Wednesday) and I decided to go and visit my friend Mr. Ngugui, the history teacher (mistake # 2, Mr. Ngugui teaches geography). I walked out of the staff room and turned right down the corridor past the art room and the science laboratory (mistake # 3, the science laboratory is in another building). etc.

In an exercise of this sort you should include approximately ten informational mistakes. Do not include grammatical mistakes in this exercise. Your only aim is to teach your students to listen for information. Your story should not be more than about twelve sentences long.

Allow for the visibility of the speaker

In real life situations, listeners can usually see the person or people speaking, and the visual clues offered by the speaker, such as facial expressions and gestures, help the listeners understand what is being said. The exceptions to this visibility come when using the phone or listening to the radio. If your students do not use English on the phone, or do not listen to English on the radio, then most of the time the speaker should be visible

in your listening exercises. Only if your students need English for the phone or radio should you consider sometimes using recordings as the basis of an exercise. (For further discussion on use of tapes, see the section of this chapter which deals with resources for listening comprehension.)

Provide background clues

Clues provide a framework and context for a spoken message. Your students use these clues unconsciously when they are talking to each other in their own language. Remember to provide clues and to help your students use them when they are listening to English. Your clues could be as simple as a picture of the place or thing you are talking about. For instance if your exercise involves talking about travelling by bus, you could draw the bus and its features, which you bring to your students' attention. ("It has six wheels. This is the driver's seat. Here is the emergency exit. The seats are made of wooden slats. The luggage is put on top of the bus and strapped down.")

It may seem surprising to think that your students need help in using these clues, but you may find that they are not used to listening for complete messages in English, and that they listen for words in isolation and get stuck and stop listening if they do not understand each and every word. Pictures and other background clues will provide a framework and help them listen globally to the whole message. Gradually, as they begin to realize that you only want them to get the gist of what you are saying, they will relax and stop worrying about the words they do not understand, and they will begin to use background clues to understand the whole message just as they do in their native language.

You do not need to restrict yourself to visual clues either. If your listening passage has something to do with a market, then bring to class some of the spices, vegetables, and fruits you would find in a market. Give your students the time to smell and feel those objects as they listen to you talk. Not only will the clues help them understand, they will also help your students to retain any new words they may hear.

Allow for redundancies

In everyday conversation people use a lot more words than are really necessary to convey their messages. They repeat themselves, they restart sentences several times over, they correct themselves, and they use fillers such as "you see," "I mean," and "well." These repetitions, false starts, corrections, and fillers are redundancies. Your students need experience in identifying and separating the main ideas from these redundancies, which are part and parcel of everyone's speech. You would be doing your students a disservice if you only gave them exercises in which the listening passage had been cleaned up and no longer contained redundancies. In the following exercise, adapted from *Skills for Learning: Development*, students are asked to listen to the teacher and to complete a chart describing the sources of vitamins and the diseases caused by diets deficient in these vitamins. (See Figures 4.1 and 4.2.)

As you will see from the transcript below, the teacher is only casually consulting the list of vitamins and diseases. As a result, the listening passage is full of redundancies.

Listen to your teacher talking about sources of vitamins and the diseases which can result from not having enough vitamins. As you listen, fill in the chart below.		
VITAMIN	**SOURCE OF VITAMIN**	**DISEASE CAUSED BY LACK OF VITAMIN**
1.		
2.		
3.		

Figure 4.1 Vitamins: Student Worksheet

VITAMIN	SOURCE OF VITAMIN	DISEASE CAUSED BY LACK OF VITAMIN
1. A	Eggs, dairy food (except butter), liver, vegetable oil	Night blindness
2. B1	Yeast (beer and bread), meat, cereals (except polished rice)	Beri beri
3. C	Vegetables, fruit (especially citrus fruits, e.g. limes, oranges, lemons)	Scurvy

Figure 4.2 Vitamins: Completed Exercise

OK, right, now first of all for vitamin A you need eggs, dairy foods, well not all dairy foods, butter isn't on the list. What else? Umm, liver, and there's one more item. Ah yes, vegetable oil. And if you don't get enough Vitamin A in your diet, you could suffer from night blindness. I don't say you will, but you could.

On to the next vitamin, which is--let me see--ah yes, vitamin B1. And you will find vitamin B1 in yeast, which we use to make bread and beer, in meat, and in cereals. Now of course you already know that polished rice has lost its yeast. So just remember meat, yeast, and cereals, except polished rice. And if you don't get enough B1 to eat you could find yourselves suffering from scurvy. No sorry, I mean beri beri.

Now scurvy is caused by a lack of Vitamin C. And you can make sure that you have vitamin C in your diet by eating a lot of vegetables, vegetables of all sorts, and fruit. Now for the fruit, well, all of the fruits are important, but citrus fruits, that means limes, oranges, and lemons, are the richest in vitamin C, which as I just said, is important to include in your diet if you don't want to get scurvy.

Penny Ur's book *Teaching Listening Comprehension* offers a lively discussion on the characteristics of real life listening and includes exercises to promote your students' listening comprehension skills.

RESOURCES FOR TEACHING LISTENING COMPREHENSION

Students have access to three main resources for practicing listening comprehension: the teacher, other speakers of English, and tapes.

The Teacher

You, as the teacher, are clearly the most important resource. Develop an awareness of yourself as the primary source of English for your students and tailor your teacher talk to meet their needs. This involves monitoring your vocabulary choice, your sentence structure, your speed and volume of voice, and your speech characteristics.

Your vocabulary choice should be appropriate. Ask yourself if you are choosing words which are too abstract or too slangy. Try recording yourself as you teach, then listen to the recording to see if your vocabulary is appropriate. Check your sentence structure, too. Allow for redundancies, but as a general rule of thumb keep to straightforward structures.

Sometimes it may be necessary to slow down your rate of speech. Be careful not to fall into the trap of making your speech sound unnatural when you slow down. Pause between phrases, not after each word. Make sure that your pronunciation is distinct and that you project your voice so that it carries to the back of the class.

Make your speech characteristics larger than life. Watch any good teacher at work and you will recognize the performance artist in her. Develop this same sense of performance in yourself when you present materials to your class. Do not be afraid to use gestures and dramatization to catch your students' attention and to get your message across.

Other Speakers of English

Another source of listening comprehension is other speakers of English. These other speakers can help in several ways. First, they will give your students the chance to hear other accents; second, they will offer you the opportunity to talk about accents and the values sometimes placed on them; and third, they can motivate your students by talking about interesting topics.

Inevitably your students will become accustomed to the way you speak. Listening to someone else, perhaps not from the United States, will give them the opportunity to expand their listening skills. It will develop their confidence and help reduce their dependence on you. At first they may be disconcerted by the difficulty of listening to another speaker, but you can prepare by asking your outside speaker to speak distinctly and to pause and check comprehension. When you are introducing your speaker, make sure that you are giving your students time to take in visual impressions of the speaker and that you are also giving a preview of what your students may expect to hear. Set a time limit on the talk, too, and let your students know how long the talk will be. This will allow them to pace themselves.

Some students may ask you about the values placed on different accents. What do native English speakers think of British, Australian, or German accents? And more importantly, what is thought of local accents in English? In replying to these questions, the basic point to remember is that, in communicative language teaching, being understood is the most important criterion for evaluating accents, and this comprehensibility is what you are teaching towards. But you may need to listen to questions on accent at a deeper level. Be sensitive to your students' anxieties. Language learners put themselves on the line, and one of their greatest fears is that of being ridiculed. What your students may be seeking from you is reassurance that their locally accented English is not perceived as comical. Therefore, in selecting local speakers of English, choose good models, people who are successful in their fields and who can speak well in public. Your students will happily identify with someone who handles the language well. They might not feel comfortable watching and listening to someone who is not proficient in English and difficult to understand.

Calling in outside speakers can also provide the opportunity for your students to learn about what is going on beyond the confines of the school community. If you can, look for speakers among the expatriate business people, or representatives of development agencies, or government experts in health, agriculture, road construction. Once you start asking, you may be surprised at the willingness of all sorts of people to come to your school. If you do not have access to many outside speakers, ask fellow Volunteers to come and speak. The change of pace and pick-up in energy levels generated by a new face never fails to stimulate a class.

Tapes

Your third resource for listening comprehension is tapes. Unless you are teaching a very specialized group of learners such as air traffic controllers or international telephone operators, your use of tapes should be carefully limited. In many cases this limitation will happen naturally. You will not have access to recorders which can be heard by large classes, nor to commercially produced tapes suitable for your students. So unless your students have specific need to be able to listen to but not see the speaker, do not worry about not having tapes. Frequently the use of tapes imposes a difficult task with insufficient reward to show for a lot of effort.

However, you may find some use for tapes in a multilevel class. You could give work to do with a tape to the advanced section (preferably no more than seven students), while you work with the rest of the class on another project. If you do not have a commercially produced tape and accompanying textbook, you might consider making some of your own tapes. You could give your advanced group a tape of a song, such as Paul Simon's "You Can Call Me Al," from his album *Graceland*, and ask them to write down the words. You could record a reading of a story or short passage and ask them to write answers to questions as they listen to the tape. You could describe a scene and ask them to draw a picture of it. This description should include items, colors, and activities which can be simply represented by your students. The goal is to practice listening comprehension, not to test artistic skills. An example of this kind of listening comprehension "aural picture" at a beginning level is as follows:

> Uthai gets up very early in the morning, as soon as the neighbors' cock begins to crow. The sun is not high in the sky and it is still cool. He has to help his parents in their shop before he goes to school. His parents sell all sorts of things--pots and pans, umbrellas, matches, sugar, shirts, sandals, candy, soap, and batteries. His sister sweeps the sidewalk, while he opens the shutters. The shutters have recently been painted a bright green. The temple is just down the street, and when the monks come down the street in their saffron robes, Uthai tells his brother Tongchai to bring rice to put in the monks' bowls.

At a more advanced level, you could follow the minilecture model laid out by Joan Morley in her book *Listening and Language Learning in ESL*, as shown in the following excerpt:

"Semi-Serious" Minilectures

> "Semi-serious" minilectures are intended especially for elementary and low-intermediate students. The purpose is to give students experience with lecture-style listening, but on a very simple and very focused subject. The lecturer takes a paragraph of "straight" expository writing (even information from an encyclopedia, almanac, or similar publication), and "dresses it up" and delivers it in a true lecture-style format. The lecturer is especially careful to use a vary large amount of redundancy--saying the same thing over several times with slight rephrasing or changes in phrase structure--in order to use

alternative but relatively equal ways to say the same thing. The lecturer also uses pauses, stress, variations in rhythm, and variations in intonation to make the meaning explicit. In addition, the lecturer writes notes on the board as the lecture proceeds and draws diagrams or pictures as needed.

Example 1. Weights and Measures Conversion Information

Directions — Listen and write the information about comparative measurements and amounts.

Worksheet — A Visitor's Guide to U.S. Weights and Measures

1. Length:
2. Length:
3. Weight:
4. Weight:
5. Liquid:
6. Liquid:
7. Distance:
8. Temperature:

Script — Many countries of the world use the metric system of weights and measurements. However, the United States uses quite a different system of weights and measurements. Visitors to the U.S. often are confused by the new system they find. The following eight items are the ones that are used the most. The conversion guide for these eight items is:

In LENGTH: (1) one yard in U.S. measurement is equal to .91 meters, and (2) one inch in U.S. measurement is equal to 2.54 centimeters.

In WEIGHT: (3) one ounce in U.S. measurement is equal to 28.35 grams, and (4) one pound in U.S. measurement is equal to .45 kilograms.

In LIQUID: (5) one quart in U.S. measurement is equal to .96 liters, and (6) one gallon in U.S. measurement is equal to 3.78 liters.

In DISTANCE: (7) one mile in U.S. measurement is equal to 1.6 kilometers.

Finally, in the measurement of TEMPERATURE: (8) the freezing point--32 degrees in the Fahrenheit measurement used in the U.S.--is equal to zero degrees Centigrade.

[Joan Morley. *Listening and Language Learning in ESL.* Prentice-Hall, Inc., 1984. Reprinted by permission of Prentice-Hall, Inc., Englewood Cliffs, New Jersey.]

CHARACTERISTICS AND EXAMPLES OF GOOD LISTENING EXERCISES

Good listening exercises:

- provide interesting content
- include listening preparation
- offer visual support
- encourage whole-message listening
- encourage listening for specific details
- communicate real meaning
- require listener response

Most of the exercises in this section involve more than just listening. In your exercises you are trying to create "real life" situations, and in real life, listening is part of an interaction. Two people in a conversation take turns in listening and speaking. In the same way you will see that while the main focus is on listening, at a certain point in most of the following exercises your students are expected to respond by interacting in some way with whoever is speaking.

Provide Interesting Content

The question here is, what interests your students? Coming up with a correct answer to that question tests your awareness of your students and measures how far you have been able to enter their world and understand their values. One thing you can be sure of, though, no matter where you are, people take a great deal of interest in the affairs of others. You may have featured in stories circulating in the village where you live. This interest in the affairs of others seems to be particularly true of places that do not have television or much radio, where the news is passed by word of mouth and where oral traditions and story telling are still admired skills. If you know what's going on in your students' community, you can use stories from their daily lives to catch their attention for a listening comprehension exercise.

For example, if you hear about an incident where a cow is struck by lightning, or travellers get stranded because a bridge is washed out, you can use these incidents in your class as is shown in this exercise, "Pictures in Order."

1. Prepare by drawing a simple strip cartoon version of the story, using about 10 pictures, each picture being on a separate piece of paper or card. Work on developing a dramatized version of your story.

2. Divide your class into groups and give each group a complete set of the 10 pictures.

3. Tell your story of the cow and the lightening to the group. Ask them to listen to the story and then, as a group, to put the pictures in the right order.

You can develop variations, too. For example, after telling the story, you could ask the groups to use the picture cards as prompts and to give a dramatized telling of the story to the rest of the class.

If your students are receiving very few hours of English, you will want to pay special attention to raising their motivation by using materials which will interest them. You may be able to tap into your students' motivation to learn science or math. For example, you could develop problem-solving activities using mathematics-based language to stimulate English language acquisition. Lessons can be built around specific language skills such as practicing special mathematics vocabulary. The following "Shopping" exercise illustrates how this can work.

1. Set up a market stall in the front of the class with as many items as possible, each with a price marked on it.

2. Develop questions that refer to these marked items using terms such as "more than," "less than," "as much as," "most," "equal to," "as many as," "altogether," "twice as much as," "fewer than," "greater than," "add," "subtract." Sample questions based on the market situation will include the following:

   Name one item that costs more than $0.25 each.
   How many mangoes can you buy with $0.35?
   What costs more, three tomatoes or three piles of rice?
   Is it true that one orange costs twice as much as an eggplant?

   You should develop at least three questions per student.

3. Divide your class into teams of approximately seven and give a number (1 through 7) to each team member.

4. Read one of your questions and then call out "Number 2."

5. Student number 2 from each team then has to run up to the stall, calculate the answer, and shout it out, or if you prefer, write it on a piece of paper and give it to you. The first student to give a correct answer wins a point for her team.

6. Keep the tally and continue the exercise until you have asked all the questions.

[Adapted from "Integrating Language and Math" in JoAnn Crandall (Ed.). *ESL Through Content-Area Instruction*. Prentice-Hall, Inc., 1987.]

Another exercise involving simple mathematical language is "Guess the Distance."

1. Divide your class into groups. Give each group some kind of equipment for measuring distances. Indicate any two objects in the room and ask each group to guess how far apart the objects are. Write down the groups' guesses on the board.

2. Ask a representative from each group to measure the distance between the two objects. Compare the guesses with the actual distance. The group with the most accurate guess scores a point.

3. Repeat this activity until the guesses of all the groups become more accurate.

The minilectures referred to earlier are also a useful technique for classes with limited hours of English, particularly if you choose subjects related to materials taught in other classes.

Include Listening Preparation

Taking the time to prepare your students means taking time to work on their motivation. You will be aiming to stimulate their interest, to make the purpose of the listening clear, to explain the specific post-listening task, and to convince them that they can and will be successful listeners. Your preparation will progress through various stages.

1. Give an overview. For example, if you are going to tell a story you can say: "This is a story about a farmer and his family living in the mountains who decided to visit relations in the city."

2. Add some guiding questions, which could be written on the board. "I want you to listen carefully and then tell me the answers to the following questions: What was life like in the mountains? Why did the family decide to visit the city? What did the family think of life in the city?"

3. Develop your students' ability to predict what might happen. Discuss with them: "Do you think a farmer in the mountains will have an easy life? Why do you think a farmer and his family might want to visit the city? What might surprise the farmer and his family about life in the city? Do you think the family will want to stay in the city?"

4. Preview vocabulary items or key phrases or sentences which will come up in the story. You can do this by including them in the discussion and by writing them on the board after you are sure everyone understands them.

5. Make your post-listening task clear. "When I've finished telling you this story, I'm going to ask you to draw a cartoon of the story." Or "I'm going to ask you to complete a true/false exercise."

Take your time over this preparation. It's an important part of laying the groundwork for your students' success in developing their listening skills. Check that your students understand what you are saying throughout this process and generate as much participation as possible, particularly in the predicting stage, when your students have the opportunity to develop their expectations of the listening passage.

Offer Visual Support

If you remove visual clues, as in a listening task with tapes, you increase the level of difficulty facing your students. Conversely, if you add visual clues, you lower the level of difficulties facing your students. And in doing so you will also lower the level of stress and increase the likelihood of your students' success in listening and completing their assignments. You do not have to be a gifted artist to produce visual clues. For example, look at the following "Shapes" exercise. (See Figure 4.3.)

1. Draw a series of squares on the board, each square containing shapes as in Figure 4.3. Label the squares with the letters A through F.

2. Tell your students that you are going to describe the configuration of shapes in each of the squares. Their job is to listen carefully and to write down the order in which you describe the squares.

3. Describe the configurations as follows:

   Number 1: There is a rectangle on the left hand side. To the right of the rectangle are two shapes, a circle and a square. The circle is above the square.

   Number 2: There are four shapes here: a large square, a large circle, a small square, and a small circle. The small square is in the top left hand corner. The large square is directly below. The small circle is in the bottom right hand corner. The large circle is directly above.

   Number 3: There is a small circle in the bottom left hand corner. To the right of the circle is a small square.

   (Your students will end up with these answers: 1. = F, 2. = A, 3. = D.)

Once your students are familiar with this exercise, you could ask individual students or groups of students to run the exercise, that is to draw the diagrams on the board and give the descriptions to the rest of the class.

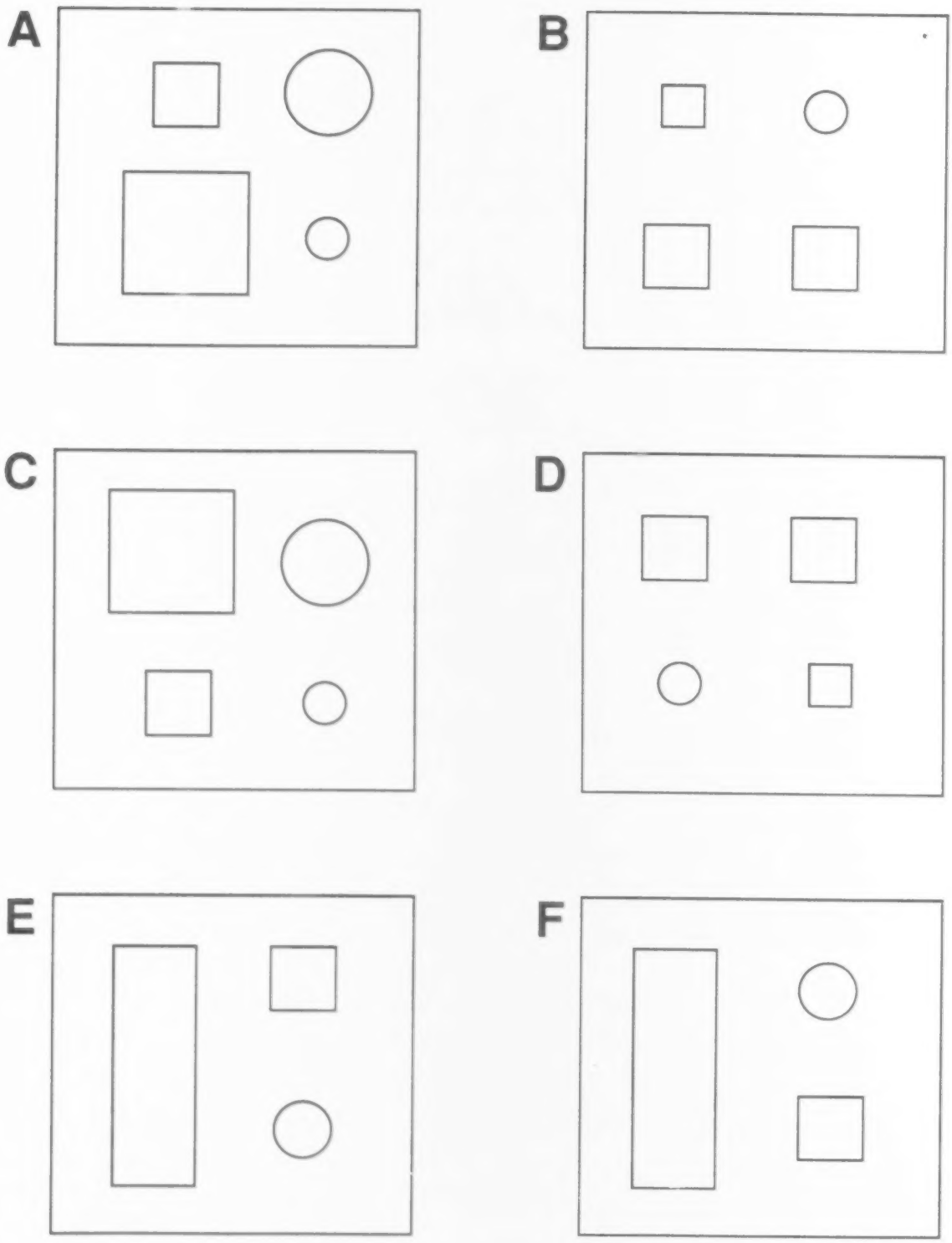


Figure 4.3 Shapes

If you can photocopy materials, and your students have colored pencils or markers, you could organize a "Color the Picture" exercise. This exercise is particularly appropriate for younger students of English.

1. Give out copies of a picture and give instructions on coloring the picture. For instance, if you have a picture of a busy market, your instructions could be something like this:

   Find the man who is selling pineapples and color his shirt red.
   Find the boy who is carrying a big basket on his back and color the basket brown.
   Find the woman who is sitting on the ground next to the water pump and color her skirt blue with yellow flowers. etc.

2. Exploit this exercise during the correction stage by asking your students:

   What's the color of the shirt of the man selling pineapples? etc.

If you do not have the luxury of photocopies and colored pencils, you could develop a "Draw the Picture" exercise. In this exercise you "dictate" a picture to your students. For example:

I want you to draw a picture of a table.
On the table are three things: a cup, a book, and spoon.
Behind the table, to the left, is a window.
On the window sill is a vase of flowers. etc.

You can vary this exercise by running it as a team activity. Divide your class into three teams. Divide your blackboard into three sections, allocating one section to each team. Number each team member. Then "dictate" as follows:

Number 4, to the blackboard please. I want you to draw a house. Thank you. Back to your seats.

Now, number 10, to the blackboard please. I want you to draw a tree next to the house. Thank you. etc.

Encourage Whole-Message Listening

Whole-message listening is the aural equivalent of skimming a text in reading. Just as when you skim a text to get the main idea, so in whole-message listening the goal is to listen for the main ideas and not to be distracted by details or failure to understand individual words.

Suppose that on a Monday morning you decide to tell your class about your weekend, and you want them to understand the main ideas, to see the big picture. You want them to understand that you went to visit a friend working on a fish pond project, met with some of the farmers interested in setting up fish ponds, talked about some of the problems in

selling fish, had a great meal with your friend, and came home. You may well include details about the fish--the type, the size, the food they eat, the rate of growth. You may also want to talk about the farmers' reasons for wanting to build ponds and some of the problems they face, but you will not expect your students to understand and retain all the details.

When you check for comprehension, make sure that everyone understands the major events of your story and make it clear that in this instance, global listening and understanding is what you are after. Encourage and praise those students who do not shut down as soon as they hit a detail they do not understand. Help your students make intelligent guesses about what is going on and encourage a tolerance of ambiguity.

If you think back to your language learning days during pre-service training and your first six months on the job, you will probably remember some of the frustration you felt at not being able to understand everything going on around you. You may also have noticed that Trainees and Volunteers had two different strategies for dealing with ambiguity. Some went after the details, interrupted speakers when they did not understand, and constantly consulted their dictionaries, intent on finding the exact meaning of every word. Others did not strain after the meaning of every syllable and seemed content to go with the flow. But in fact they were working hard, tracking the main ideas of conversations. These learners tolerate having uncertain control of the details and concentrate on the main points the speaker is making. You want to encourage the strategies of this second type of learner among your students.

However, you need to recognize that for some learners this giving up of control makes them anxious. You can counteract some of this anxiety in the way you deal with errors. Your students will make mistakes in their global listening, but you should make it clear that you consider that these errors, and risk taking in general, are part of the learning process.

Guessing games are a good way to foster risk taking and intelligent guessing. Some of them are very short and simple and could be included as a wrap-up activity at the end of your lessons. For example, the exercise "Describing an Object" has simple steps.

1. Think of an object, which may be in the room or in a picture on the wall, and describe it. Tell your students to raise their hands if they think they know what you are describing.

2. For beginners it might help to write on the board examples of the language you will be using:
   It's_____(color).
   It's_____(size).
   It's_____(shape).
   It's made of_____(substance).
   It's used for_____(purpose).
   It belongs to_____(owner).

You can adapt this same exercise for intermediate or advanced students by choosing to describe more abstract items. To define these items you might want to use antonyms ("It is an adjective and it means the opposite of intelligent."), or synonyms ("It is an adverb and it means the same as 'wonderfully'."), or comparisons ("It's like an extremely strong wind."). These exercises are useful for reviewing vocabulary, as well as for encouraging intelligent guessing.

Encourage Listening for Specific Details

Exercises in which students listen to a passage and then complete charts or graphs encourage listening for specific detail. This kind of exercise complements whole-message listening. The emphasis in this case is on carefully detailed listening.

In the "Chart" exercise (see Figure 4.4) you will need to adapt the details to your situation, but basically you would follow these steps:

1. Tell your students you are going to read the passage three times: first at normal speed, then at a slightly slower speed, and finally at normal speed again.

2. Ask the students to follow carefully and to fill in the blank spaces in the chart as they listen.

   Imelda is worried. She has an English test next week and she is afraid that she won't be able to organize her time well to prepare for the test. She went to ask her friend Cecilia for some advice. Here is Cecilia's advice:

   First, you must plan. This means two things:
   (1) you must decide how much time you have to study, and
   (2) what you have to study.

   Second, you must make a detailed list of what you have to study. I think you will have to concentrate on three areas:
   (1) reading passages,
   (2) grammar points, and
   (3) vocabulary items.

   Third, you must get out your calendar and mark the times you are free. This means you have to mark:
   (1) your study periods,
   (2) your free evenings, and
   (3) any time you have on the weekend.

   Fourth, you must decide what are the most important items to be studied. Then you must make a timetable for yourself and write down:

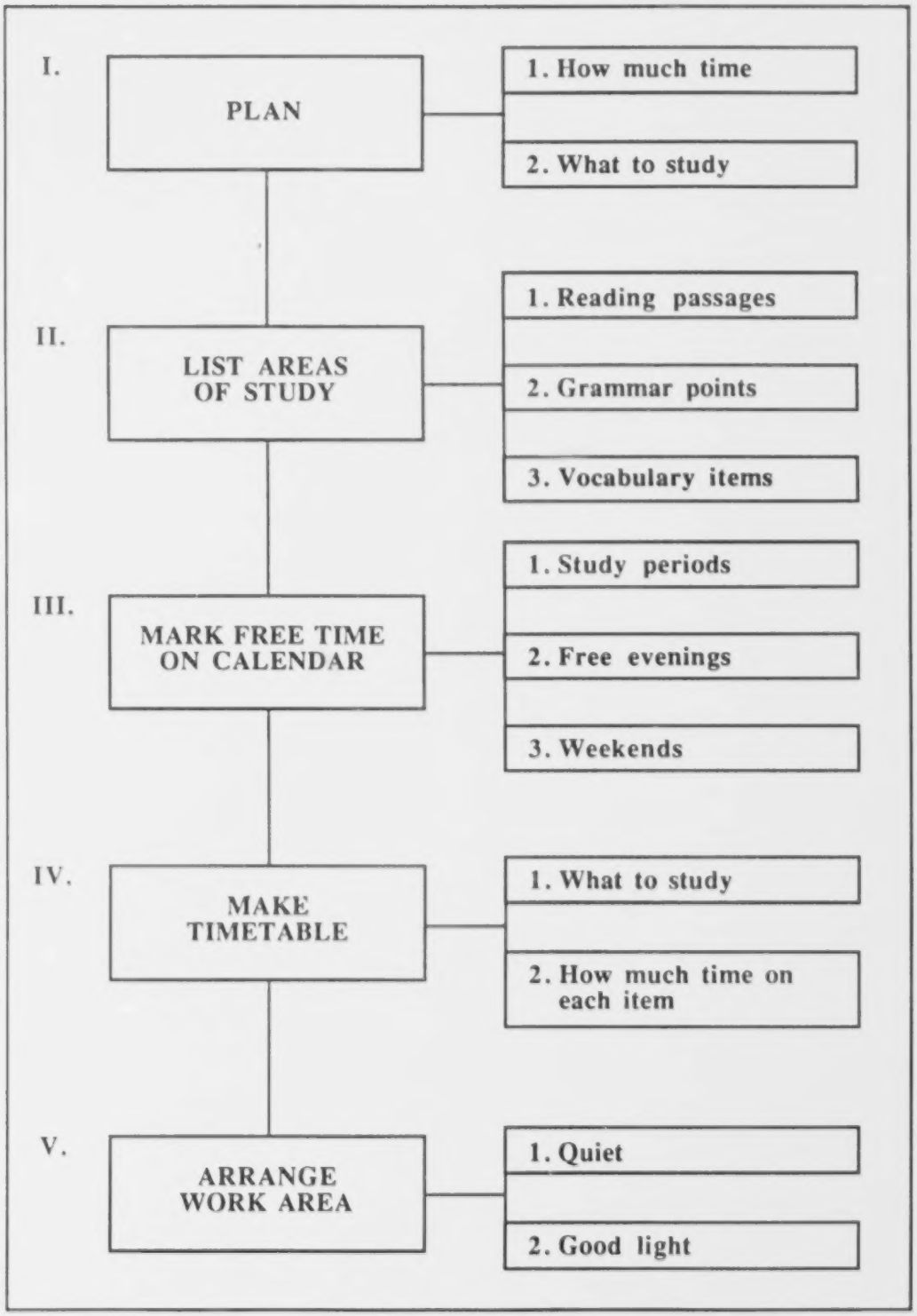


Figure 4.4 Cecilia's Advice

(1) what you are going to study, and
(2) how long you are going to spend on each item.

Fifth, you must arrange your work area. Try to find somewhere:
(1) which is quiet, and
(2) which has good light.

Imelda was pleased with this advice. When she organized herself in this way she felt much more in control of the situation and much less anxious about the English test.

The next exercises are listening comprehension versions of True or False. The format is the same for each exercise, but as you will see, Texts A and B are for upper intermediate students who have some familiarity with concepts of purpose and consequence, whereas Text C is at a beginner's level.

Read each short text to your students and ask them to decide which of the four statements you have written on the board agree with the views expressed in the text and which do not.

Text A: Carlos is a clerk in a government office. Although the climate is hot and the office does not have air conditioning, most clerks wear long, dark trousers, white shirts, and ties at the office. Carlos has several ties and wears a different one on each day of the week.

1. The climate is hot; consequently, most clerks wear long, dark trousers, white shirts, and ties at the office.
2. Most clerks wear ties at the office, so Carlos also wears a tie at the office.
3. If Carlos wears a tie to the office no one is surprised.
4. Carlos has a number of ties, so that he can wear a different one each day of the week.

Text B: One day Carlos decided to wear jeans and a T-Shirt and sandals to the office. It was a very hot day and he thought everyone would understand why he made the decision. In fact, he expected his supervisor to praise his good sense. He was most surprised when his supervisor asked him to go home and change, even though the clothes he was wearing were cool and comfortable.

1. It was such a hot day that Carlos decided to wear jeans and a T-shirt and sandals to the office.
2. His supervisor understood why he had decided to wear jeans, a T-shirt, and sandals. Therefore, he asked Carlos to go home and change.
3. Carlos can wear jeans providing he does not wear them at the office.
4. In order to be safe rather than sorry, it is better to wear what everyone else is wearing.

Text C: Leonora wants to be a primary school teacher. She is the eldest child in her family. She has seven brothers and sisters. She spends a lot of time helping her young brothers and sisters with their homework. They all like to work with her. She makes homework seem fun. They all get good grades for their homework.

1. Leonora is a primary school teacher.
2. She helps her young brothers and sisters with their homework.
3. She gets very cross when she is helping them.
4. The teachers are pleased with the homework of Leonora's brothers and sisters.

[Adapted from *Skills for Learning: Development*. Thomas Nelson & Sons and University of Malaya Press, 1980.]

Communicate Real Meaning

Whether they say it aloud or not, it's very probable that your students have at some time or other asked themselves "What's the point of learning English?" This is particularly true of students in countries of Francophone Africa, where students know that French is the important language to learn if they want to get ahead, and where English is of secondary importance. You can, and probably do, spend time working on the motivation of such students by pointing out the advantages they will have in being able to read books written in English once they get to the University or any other institution of higher learning. But for adolescents the motivation frequently has to be more immediate. They want to see the benefits right now.

One way you can fuel this motivation and satisfy the need for immediate feedback is by setting up real life scenarios in which your students have to participate in some task which requires them to understand and speak English. You might, for instance, ask a student to go to another English teacher and ask for a book. You will make your request in English, and you will ask your student to ask for the book in English. If your colleagues in the English Department agree to cooperate with you, you could set up a network of errands being carried out in English on the school compound.

A TEFL Volunteer in Gabon, central Africa, once spoke about the breakthrough he had with a group of his students who had been educated in French, were not motivated to learn English, and would only do the minimum they considered necessary to pass the English examinations. As it happens the Volunteer had a motorbike, and the tools and mechanical knowledge to maintain his bike. His students were interested in motorbikes and would drop by the Volunteer's house when he was working on his machine. The Volunteer would only talk about his bike in English and he lent magazines on motorbikes, written in English, to his students.

Gradually the Volunteer realized that his students were talking in English to each other about motorbikes. Several students began bringing bikes to the Volunteer for repairs and the repair work and conversations in English went ahead hand in hand. The Volunteer had stumbled on a context in which his students listened and talked in English. The

messages were about carburetors, fuel lines, brakes, and batteries and were all meaningful. The subject had become real. The students wanted to communicate in English because they had something to say and had an interest in hearing what was said. This attitude spilled over into the classroom and the Volunteer was delighted to find himself teaching a really motivated group who made excellent progress in English.

Require Listener Responses

A response is the listener's way of saying "I hear you." As was said earlier in this chapter, listening is not taught in isolation. Speaking comes into play as the listener responds and interacts in a conversation. These listening exercises which call for a response from your students allow them to demonstrate their understanding and to develop interactional skills. This section presents exercises with four types of responses: the action response, the short spoken response, the longer spoken response, and the extended spoken response.

The action response exercises are based on the Total Physical Response Approach. An example of this is "Clusters," which is an excellent exercise for energizing a sluggish class, though it does require space if you have a big class.

1. Ask your students to walk around the room. Give a signal like a clap of the hands and then give a command, for instance: form a group of people of about the same height.

2. When the students have sorted themselves into groups, ask them to walk around again, until another command is given. Other commands could be:
   Get into groups of five and decide on a song you want to sing.
   Get into groups of people born in the same month.
   Get into groups of seven, of those who can ride bikes and those who can't.
   Get into groups of three; make yourselves look like elephants.
   Get into groups of five; stand in a line with the tallest at the back and the shortest at the front.

3. After about five to eight commands which involve everyone, the game can be finished off by calling out numbers, such as "Seven." That means that groups of seven have to be formed. Anyone who is not in a group of seven is out.

Examples of exercises which require short responses are "General Knowledge Quizzes," "Aural Clozes," and "Hidden Sentences." The "General Knowledge Quizzes" are very popular because you can ask questions about other courses. Ask your family to send you the junior version of the game *Trivial Pursuit* or the *Guinness Book of Records*. You will find they are excellent sources for questions.

The following "Aural Cloze" exercise is for a beginning level class but the principles can easily be adapted for any level.

1. If possible use a photo of a recent school event. If you do not have a photo, draw a picture on the blackboard. Tell your class a story about it. Repeat this story two or three times.

2. Give your students a paper with the same story written on it, but with several blanks instead of words. Read the story again, line by line. The students fill in the blanks as they hear the words. Repeat the story one more time, with the students trying to correct mistakes while it is being read.

3. An example of the kind of Cloze text you can write to accompany a picture of some students working in the school garden is:

   This is Mazrui working in the (garden). He is holding a (hoe) and he is digging up the (weeds). He has been (working) hard. You can see the (pile) of weeds he has (already) dug up. Alem is (also) working. He has a watering can and he is watering the (onions). The onions have been (planted) in rows. And Saad isn't (doing) anything! He's just (standing) and watching. Is he (giving) advice? I (think) so.

The words in parentheses would be omitted in the version given to the students.

The "Hidden Sentence" exercise is for advanced level students.

1. Prepare approximately 10 cards with sentences and 10 cards with topics.

2. Divide your class into two teams. Two students, one from each team, come to the front of the class. Each student chooses a sentence card. They do not show their cards to anyone.

3. Choose a topic card and announce the topic to the class. The two students start off a conversation with each other on this topic. They have to guide the conversation in such a way that they can use the sentence on their card without anybody's noticing it. Both teams listen attentively and try to guess the hidden sentence of the students from the other team. If they think they hear it, they shout "Stop" and repeat the sentence. If they are correct, they score a point. Each team is allowed to shout "Stop" twice during each round. The conversation continues until three minutes are up.

4. Scoring can be organized as follows: guessing the hidden sentence correctly = 1 point; using the hidden sentence correctly without being detected = 1 point; failing to use the sentence = minus 1 point.

5. Suggestions for sentences:

   The rains are late this year.
   I hate cooking.
   I think Egypt will win the World Cup for Soccer.
   I'd love to go to America.
   We have too much homework these days.

   Suggestions for topics:

   Family life
   Television
   Hobbies
   The environment
   Examinations

[Adapted from Friederike Klippel. *Keep Talking.* Cambridge University Press, 1984.]

Examples of listening requiring longer responses are the "Shrinking Story" and the "Messenger." The steps for the "Shrinking Story" are:

1. Five students are asked to leave the room. The rest of the class listens to a story which you tell them twice. After the second reading, the students agree on a few main points summarizing the story. These are written down by everyone.

2. The first student is asked to come in and listens to story one. The second student is called in and hears the story from the first student, while the class notes down which of the important points have been mentioned. Student number 2 then tells the story to student number 3, student number 3 to student number 4, and student number 4 to student number 5. Student number 5 tells the story to the class.

3. Using their notes, the students who were listening report on the changes in the story. Then the original story is read again.

[Adapted from Friederike Klippel. *Keep Talking.* Cambridge University Press, 1984.]

The steps for the "Messenger" are:

1. For this exercise you will need a set of wooden building blocks for yourself and a set for each group. Before the class begins, build something out of these blocks. Place the construction on a tray and cover it.

2. Divide the class into groups of five and give each group a set of blocks. Then ask for one messenger from each group to look at your construction.

3. Each messenger reports back to her group and tells them how to go about building the same construction. The messengers are not allowed to touch the wooden blocks, nor to demonstrate how the construction is done. The messenger can take a second look at your construction. When all copies are completed, they are compared with the original.

4. If you do not have wooden blocks, arrangements of pieces of cardboard or other objects and drawings can be used.

[Adapted from Friederike Klippel. *Keep Talking*. Cambridge University Press, 1984.]

The exercises requiring extended responses are generally more suitable for advanced students. Two examples of this type are "Creative Problem Solving" and "Values Clarification." In "Creative Problem Solving" you have two options. You can present a case study and ask your students what they think should be done, or you can tell part of a story and ask the students to complete it.

For the case study, describe a critical incident to your students and ask for their views on the next step. For example you could look at the issue of damage to school property.

> The school Principal is becoming very angry because students keep writing graffiti on the walls of the school. In a recent incident, a student went to the Principal and told him that a certain group of students were boasting that they were the ones responsible for the graffiti. When brought before the Principal, the students admitted that they had boasted, but said that they were not in fact the ones who had written the graffiti. What should the Principal do now?

The facts of the case can be as elaborate as you wish to make them. The discussion of the case study can be done as a whole-group activity or as a small-group activity.

For the story telling, the incomplete story can really call on your students' creativity, as in the following example.

> Many years ago a merchant found himself in debt to a moneylender, a cruel and unpleasant man. The merchant had only one child, a daughter, whom he loved dearly. One day the moneylender came to the merchant with an ultimatum--either the merchant should pay his debts, go to debtors' prison, or permit the moneylender to marry his daughter.

Realizing that both the merchant and his daughter were horrified at the idea, the moneylender invited them both to walk with him along a gravel path and to discuss the idea a little further. Here he proposed that Fate should decide the issue.

"I shall take two pebbles from this path, one black and one white," he said, bending down to pick up two stones. "I shall drop them both in this bag. And then, if your daughter agrees, she will pick one of the stones from the bag without looking. If she picks out the white one, I shall forgive all of your debts, and you and your daughter will never see me again. However, if she picks out the black stone, your daughter is mine."

The merchant's daughter was distraught. She did not trust the moneylender. She was almost sure that he had put two black stones in the bag. Her position seemed impossible. What should she do?

At this point you can have a class or small-group discussion on what the merchant's daughter should do.

(The "correct" answer is that the daughter put her hand in the bag, withdrew a stone, and dropped it "accidentally" on the gravel path. "I'm sorry," she cried, "but you can tell the color of the stone I chose by the color of the one remaining in the bag.") [This story is told by Edward de Bono as part of his work on lateral thinking.]

The "Values Clarification" exercise is usually very popular with students in their late teens and early twenties, since it gives them the opportunity to express their views on issues they often feel strongly about. In choosing a subject to discuss, be sure to limit the choice to subjects that are appropriate for discussion in your particular situation. An example of this type of exercise is found in Figure 4.5. You can adapt it as a listening exercise by reading the statements to your class. In exploiting this exercise you can go through the following steps:

1. Read through the statements once, asking your students to work individually in reacting to the statements.

2. Read through the statements one by one, and at the end of each statement, ask students to group themselves according to their responses--with +2's together, +1's together, 0's together, -1's together, and -2's together. Ask the members of each group to discuss among themselves the reasons for their responses.

3. A spokesperson from each group will then give a summary of these reasons to the rest of the class.

VALUES CLARIFICATION

Do you agree or disagree with each of the statements below? Put a check under the number that indicates how you feel.

+2 = Strongly agree
+1 = Agree
0 = No opinion
-1 = Disagree
-2 = Strongly disagree

		+2	+1	0	-1	-2
1.	Arranged marriages are better than marriages where the couple have met and dated on their own.	___	___	___	___	___
2.	It is very important for my family to approve of the person I marry.	___	___	___	___	___
3.	If my parents disapproved of my choice, I would not marry that person even if we were very much in love.	___	___	___	___	___
4.	A woman's place is in the home.	___	___	___	___	___
5.	Married women with small children should not work.	___	___	___	___	___
6.	Some women are better mothers if they work and are not with their children all day.	___	___	___	___	___
7.	Children should be spanked if they misbehave.	___	___	___	___	___
8.	Parents should put the needs of their children before their own personal needs.	___	___	___	___	___
9.	Children should put the needs of their families before their own personal needs.	___	___	___	___	___
10.	Equality between a husband and wife causes divorce.	___	___	___	___	___

Figure 4.5
From *The American Way* by Edward N. Kearny, Mary Ann Kearny, and JoAnn Crandall. Prentice-Hall, Inc., 1984.
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SUMMARY

In developing your students' listening skills, allow for exposure to English:
- provide plenty to listen to
- lower stress
- let your students' brains work while they are doing something else

Provide meaningful "real life" messages:
- build in response time
- allow for visibility of the speaker
- provide background clues
- allow for redundancies

Use the three resources for listening comprehension:
- the teacher
- other speakers of English
- tapes

Develop listening activities which:
- provide interesting content
- include listening preparation
- offer visual support
- encourage whole-message listening
- encourage listening for specific details
- communicate real messages
- require listener response

SUGGESTIONS FOR FURTHER READING

Keep Talking
Friederike Klippel
Cambridge University Press, 1984
This book presents many good ideas for communicative fluency activities.

The Listening Approach
J. Marvin Brown and Adrian S. Palmer
Longman Inc., 1988
This book is based on the theory of the Natural Approach discussed in Chapter Two of this manual. It includes many ideas for the creative, stress-free teaching of listening skills.

CHAPTER FIVE

TEACHING READING

This chapter first examines the variety of roles played by reading in the learning and use of a language. Next a number of sample exercises show how the underlying microskills of reading may be developed. The chapter ends with special notes on the teaching of vocabulary.

ROLES OF READING IN THE LEARNING AND USE OF LANGUAGE

Your definition of "reading in a foreign language" probably depends on your own previous language learning experiences. For example, if your teacher used the Grammar Translation Method, reading probably figured prominently among the typical activities. As part of each lesson, the teacher probably assigned a number of lines or pages of text for you to prepare for the next class meeting. At home you would read laboriously through the text, conscientiously looking up all the words whose meanings you didn't know. In the next class meeting the teacher would call on the students one by one to read the assigned text aloud in the original language and then to translate the passage into English (the students' native language). The reading and translation might be followed by a discussion of some of the features of the text: noteworthy grammatical constructions, new vocabulary, stylistic nuances, and the like.

On the other hand, if your teacher was using the Audiolingual Method, it is very likely that reading was minimized in favor of listening to and speaking the language. Reading materials in beginning Audiolingual courses are usually confined to two main types. One type includes dialogues and other drills. Students are allowed to see these in printed form and read them after they have been practiced orally. The second type includes short conversations and narratives which are constructed to parallel closely, but not to duplicate, the oral drill materials. Thus, in reading the second type of materials, students learn to process partially unfamiliar texts.

The Audiolingual Method was rarely extended beyond the elementary level of language learning, and techniques for teaching more advanced reading skills were never fully developed. Students who continued their language study beyond the elementary level might find themselves in courses using pre-Audiolingual techniques for the teaching of reading. That is, reading lessons might consist of the read aloud-translate-discuss procedure employed in the Grammar Translation Method. Or they might involve the kind of literary analysis commonly found in literature courses taught through the medium of the students' native language.

In recent years, language teaching methodologists have gained a greater appreciation of the nature of the reading skill. They have come to understand that in fact it is not a single monolithic skill. Rather it is a behavior which is made up of a large number of component skills, sometimes referred to as microskills. These range from such foundational skills as the ability to recognize the letters of the alphabet and to match spoken words and sentences with their written representation, to quite sophisticated skills such as skimming a piece of writing to gain a general idea of its content, or evaluating a text for its general tone or bias. When language learners read in their second language, some of the microskills which they unconsciously use in their first language are automatically transferred, but the use of others must be explicitly taught.

Methodologists have also come to believe that the types of reading done in the language classroom should reflect the many uses to which reading is put in real life. You use reading not only for study purposes but also for daily living. You read not just novels, essays, and poetry, but also newspapers, instruction manuals, and the labels on the products you buy in the supermarket. Thinking of this variety of reading tasks, you can see that different tasks require different approaches. For maximum efficiency, students must be taught to vary their approach to suit the purpose of their reading.

Stages in the Development of Reading Proficiency

Before looking at specific techniques and materials which you can use for teaching different types of reading tasks, you need a long-range overview of how reading proficiency may be developed, beginning with the lowest level of reading proficiency and proceeding to the most advanced. The part of this progression where your own students appear to fit will of course be the most interesting to you. However, you will be better able to help your students if you can see the whole sequence of development of reading proficiency.

It is helpful to view each of the three main phases of the sequence in terms of reading proficiency level, skills and features of the language to be learned, and materials which are appropriate for that phase.

Early stages of reading

Proficiency level
- Low beginners

Skills and features of English to learn
- Recognize letters and punctuation marks
- Associate spoken forms with their written representation
- Use reading for everyday tasks

Materials to use
- Basic literacy materials
- Exercises which follow up on listening and speaking activities
- Everyday and general interest reading materials

Transition to longer texts

Proficiency level
- High beginners and intermediate students

Skills and features of English to learn
- Use background knowledge to interpret text
- Discover author's purpose or theme
- Pick out main ideas
- Understand sequence of events
- Guess at meanings of unfamiliar words

Materials to use
- Texts dictated to the teacher by the students
- Narratives of local folktales, history, national events
- Shorter selections from narrative and expressive writing

Reading academic and professional texts

Proficiency level
- High intermediate and advanced students

Skills and features of English to learn
- Discover author's purpose
- Pick out main ideas
- Understand logical relationships between parts of a text
- Survey, skim, scan a text
- Extract information relevant to a specific purpose
- Evaluate a text

Materials to use
- Extracts from school textbooks
- Reference materials
- Journal articles and professional publications
- Technical reports

Give careful thought to the appropriateness of the activities and materials which you use for teaching reading to your students. For example, while your students may be beginners, they will not need to spend a lot of time in basic literacy activities in English if they already have literacy skills in another language. By the same token, if you are teaching a class of students whose language proficiency is quite high, you would not want to devote a lot of time to academic reading tasks if your students never do this kind of reading in English for their other courses (science, mathematics, social studies, and the like).

The following sections will present several broad categories of reading tasks. Examples will show how some of these tasks may be incorporated into language lessons and how

bridges may be built between classroom reading exercises and the day to day experiences of the students.

Basic Literacy and Reinforcement of Listening and Speaking

The starting point for all reading activities in any language are the basic literacy skills. As an educated user of a language, you may have forgotten how it was to learn to read. It just seems natural to pick up a newspaper and scan the headlines, to read street signs as you walk along, to look at a piece of paper money and tell at a glance whether it is a one dollar bill or a five.

It is only when you find yourself in a country where the local language is unfamiliar to you that you begin to realize how important the basic literacy skills are. If that language uses a writing system which is also unfamiliar to you, you can more fully appreciate the position of learners who need literacy training. When confronted with an unfamiliar writing system (e.g., Arabic, or the system used for writing Thai) you may not even be able to recognize whether two symbols are the same or different from each other. If you try to learn the writing system, you may at first be able to recognize only a few well known words. It may take quite a long time to sort out the connections between the spelling of words and their pronunciation.

Your students will need literacy training in English if they have no reading and writing skills in any language (the most serious need), if they have a few years of formal education and have developed rudimentary reading and writing skills in some language, or if they are fully literate in their own language but need to learn the writing system of English. There are several approaches to the teaching of basic literacy. If your students need literacy training, you should consult the Peace Corps *Literacy Handbook* (Manual M-21 available from Information Collection and Exchange) for detailed guidance. However, here are a few suggestions for literacy training for those students who are already literate in a language which uses a writing system different from the Roman alphabet which is used for English.

Learners who are not experienced in reading the Roman alphabet require a considerable amount of pre-reading instruction. They need extensive practice in listening skills, since the auditory channel will at first be the major medium for new learning. Skill in visual perception also needs to be developed. In particular, learners need to be able to categorize letters as same or different. (From several letters, pick out those which are the same. From several letters, pick out one which is not the same.) They should be able to follow left-to-right and top-to-bottom progression. All of these skills are practiced in the exercise in Figure 5.1.

The new language which is taught during the earliest stages of literacy training should consist of vocabulary, formulaic expressions, and sentence patterns which the learners can put to immediate use. They should be able to identify themselves and be able to give a few personal details such as age, marital status, residence, and occupation. They should learn to follow simple directions and to ask for clarification or help when needed. They can learn about timetables and completing assignments within a given period of time, both of which are useful life skills.

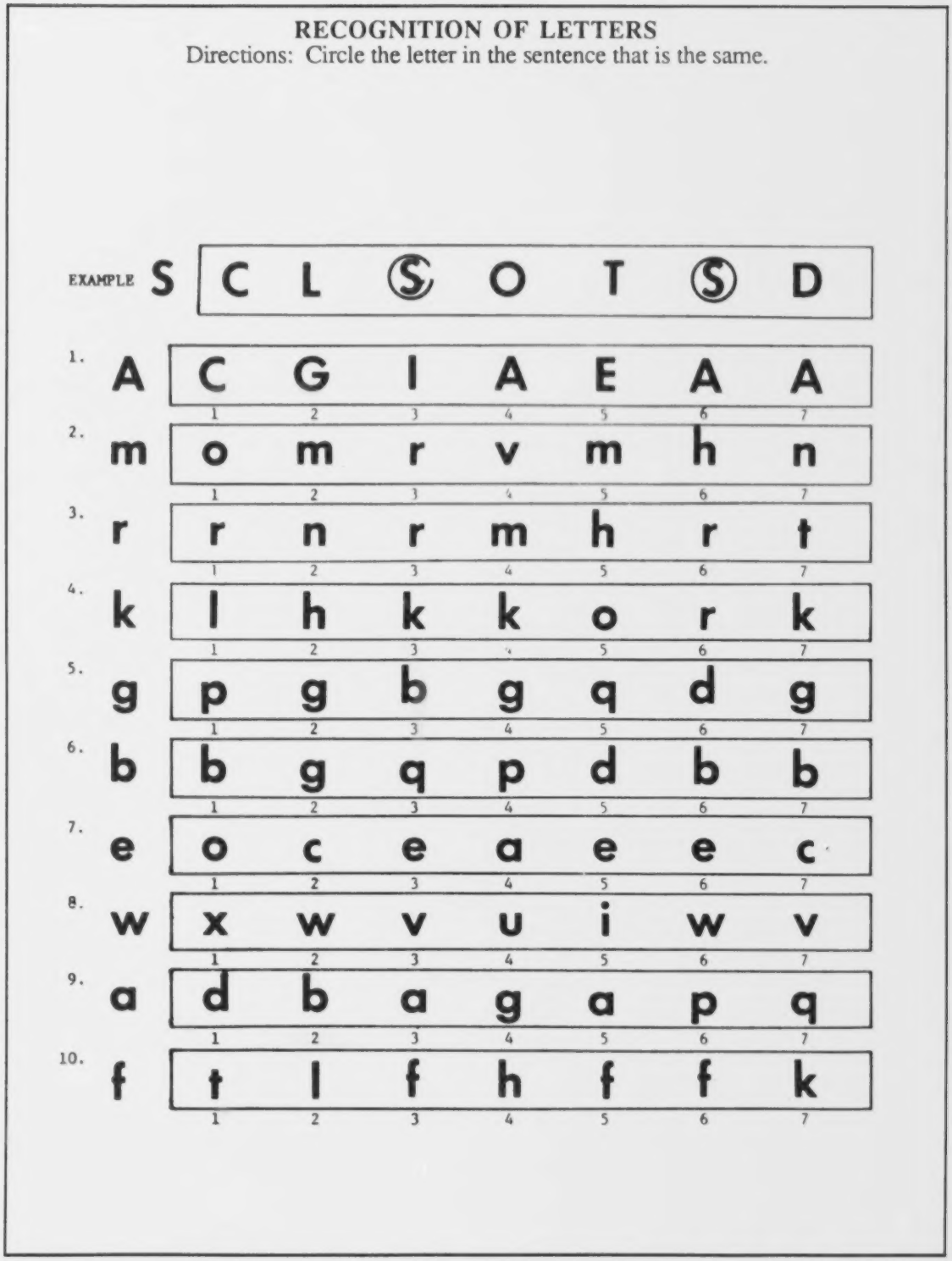

RECOGNITION OF LETTERS
Directions: Circle the letter in the sentence that is the same.
EXAMPLE S C L S O T S D
1. A C G I A E A A
1 2 3 4 5 6 7
2. m o m r v m h n
1 2 3 4 5 6 7
3. r r n r m h r t
1 2 3 4 5 6 7
4. k l h k k o r k
1 2 3 4 5 6 7
5. g p g b g q d g
1 2 3 4 5 6 7
6. b b g q p d b b
1 2 3 4 5 6 7
7. e o c e a e e c
1 2 3 4 5 6 7
8. w x w v u i w v
1 2 3 4 5 6 7
9. a d b a g a p q
1 2 3 4 5 6 7
10. f t l f h f f k
1 2 3 4 5 6 7

Figure 5.1 From *ESL/Literacy for Adult Learners* by Wayne Haverson with Judith Haynes. Center for Applied Linguistics and Prentice-Hall, Inc., 1982. Reprinted by permission of Prentice-Hall, Inc., Englewood Cliffs, New Jersey.

Language lessons of this type have several advantages in addition to their obvious relevance. The language used is likely to be concrete in reference, and therefore more easily understood by the learners. Further, lessons can be short and well structured, an important consideration if the learners are not accustomed to a formal classroom situation.

If your students are already literate in another language, you should not delay for long in introducing the writing system of English. Adult learners in particular may feel frustrated if they do not begin learning to read immediately. Many people also equate reading with education itself, and they will not take seriously a teacher who does not recognize the importance of reading.

Sample Lesson Plans for Early Stages of Reading

You will base the earliest reading lessons very closely on the oral language which you have taught to your students. The general procedure for these early lessons in basic literacy is demonstrated in Figure 5.2. When teaching your students to read sentences which they have practiced orally, you will proceed through three main phases, as follows:

1. After your students have learned a few sentences in oral language practice, teach them to recognize the written form of each sentence as a whole. (See steps 1 and 11 in Figure 5.2.)

2. Next teach your students to recognize the written form of each of the words which make up the sentence. (See steps 2-7 and 12-17 in Figure 5.2.)

3. Finish by having your students read whole sentences again (steps 8-10 and 18-20, Figure 5.2). Also, if the sentences being learned are part of a conversation, have your students practice pairs or short sequences of sentences (steps 21 and 22, Figure 5.2). In this way they will get the feel for continuous text.

When your students have built up a small store of whole words which they can recognize at sight, they can then begin to learn the correspondences between spelling and pronunciation. The lesson plan in Figure 5.3 shows how to do this.

Remember that you can use the procedures demonstrated in Figures 5.2 and 5.3 for any short sample of language. Simply teach the language first in oral language activities (see Chapter Two), then follow up with recognition of the written form of sentences and words. Teach the correspondences between spelling and pronunciation by using words which the students have already learned to read.

Extra care is taken in literacy training to ensure close ties between what the learners master in listening and speaking practice and what they are subsequently asked to recognize or produce in writing. These links are equally important for literate learners, and especially for adults. Once you have learned to read you unconsciously come to depend on the written word as an aid to comprehension and as a means of helping you to remember things that are presented to you orally. (Can you remember addresses and

TEACHER	ACTIVITY/RESPONSE
1. This is the question "How are you?"	1. Show sentence card. Learners listen and repeat three times.
2. This is the word "how."	2. Cut off "how" from sentence card.
3. Please read this word.	3. Show word card "how."
4. This is the word "are."	4. Cut off "are" from sentence card.
5. Please read this word.	5. Show word card "are." Learners respond. Give word card to learner.
6. This is the word "you."	6. Cut off "you" from sentence card.
7. Please read this word.	7. Show word card "you." Learners respond. Give word card to learner.
8. Let's make the question "How are you?"	8. Ask learners to sequence question on flannel board.
9. After the question there is a question mark.	9. Put question mark after question.
10. Please read the question.	10. Point to question. Learners read in chorus and individually.
11. This is the answer "Fine, thank you."	11. Show sentence card. Learners listen and repeat three times.
12. This is the word "fine."	12. Cut off "fine" from sentence card.
13. Please read this word.	13. Show word card "fine." Learners respond. Give word card to learner.

Figure 5.2 Summary Lesson Plan for Teaching Sight Words
From *ESL/Literacy for Adult Learners* by Wayne Haverson with Judith Haynes. Center for Applied Linguistics and Prentice-Hall, Inc., 1982. Reprinted by permission of Prentice-Hall, Inc., Englewood Cliffs, New Jersey.

14. This is the word "thank."	14. Cut off "thank" from sentence card.
15. Please read this word.	15. Show word card "thank." Learners respond. Give word card to learner.
16. This is the word "you."	16. Cut off "you" from sentence card.
17. Please read this word.	17. Show word card "you." Learners respond. Give word card to learner.
18. Let's answer the question "How are you?"	18. Ask learners to sequence answer on flannel board under question.
19. After an answer there is a period.	19. Put period after answer.
20. Please read the answer.	20. Point to answer. Learners read in chorus and individually.
21. Please read the question.	21. Point to question. Learners read in chorus and individually.
22. Please read the answer.	22. Point to answer. Learners read in chorus and individually.

Figure 5.2 continued

LESSON ONE: M m /m/

TEACHER	ACTIVITY/RESPONSE
1. This is the letter m.	1. Print letter m on board. Learners listen.
2. This is a man.	2. Show visual. Learners listen and repeat three times.
3. This is the letter m.	3. Point to letter m on board. Learners listen.
4. The sound of the letter m is /m/ as in the word "man."	4. Learners listen.
5. m-an man, m-iss miss, m-op mop (much, my)	5. Teach learners to make the sound /m/. Model sound and each word separately. Learners listen and repeat three times.
6. What is the sound of the letter m?	6. Learners respond /m/. If learners have difficulty with the formation of the sound /m/, repeat steps 1-6.
7. What is the name of the letter?	7. Point to letter m. Learners respond /m/. Prompt, if necessary.
8. Listen to some words with the sound /m/.	8. Learners listen.
9. Listen and repeat.	9. Model each word separately. Learners listen and repeat three times.
10. This is the letter m.	10. Show 3 x 5 card with the letter m on it. Learners listen.

Figure 5.3
Sample Lesson Plan for Teaching Spelling/Pronunciation Correspondences
From *ESL/Literacy for Adult Learners* by Wayne Haverson with Judith Haynes.
Center for Applied Linguistics and Prentice-Hall, Inc., 1982.
Reprinted by permission of Prentice-Hall, Inc., Englewood Cliffs, New Jersey.

11. The sound of the letter m is /m/ as in the word "man."	11. Distribute 3 x 5 cards printed with letter m to learners. Learners listen.
12. Hold up your card when you hear the sound of the letter m.	12. Demonstrate activity. Learners listen.
13. What is the sound of the letter m?	13. Learners respond /m/. If learners still have difficulty with the formation of the sound /m/, repeat steps 7-13.
14. Hold up your letter card when you hear the sound /m/. "Man, hello, miss, my, last."	14. Model each word. Learners hold up letter m card for appropriate word.
15. This is the word "man."	15. Print "man" on board under letter m.
16. Please read this word.	16. Point to word "man." Learners read in chorus and individually.

Figure 5.3 continued

telephone numbers without writing them down?) You should regularly incorporate a reading stage into the listening and speaking activities of your lessons.

Everyday Uses

Your students will feel more motivated to read and to practice their developing reading skills on their own if you can demonstrate to them that reading is not just a classroom exercise. The most convincing way to do this is to incorporate into your lessons authentic examples from a wide range of print media: announcements, notices, signs, labels, brochures, instructions, timetables, maps--there are endless possibilities. (An added advantage of such everyday materials is that they may often be used for oral communication exercises as well as for the teaching of reading.) To make reading activities even more motivating, use print materials as the basis for realistic, purposeful tasks, rather than falling into the timeworn procedure of simply quizzing your students with comprehension questions.

Here are some examples of realistic tasks based on authentic reading materials:

- The students use airline timetables to plan a trip from, for example, Manila to Tokyo to San Francisco. Use cities that will have meaning for your students. The trip becomes more interesting as more cities are added and changes of planes and layovers must be taken into account.

- Use newspaper advertisements to plan an evening's entertainment, to choose the destination for a vacation, to locate a suitable apartment, to scout job possibilities.

- Read product labels to compare cost per unit of measure or to check nutritional values of foods.

- Follow a set of written instructions to set up and fill in a daily, weekly, or monthly schedule of activities.

As you can see, while most of these suggestions start out as reading activities, they may easily lead into oral communication activities with students working in pairs or small groups. Later in this chapter you will find a discussion of how to use short texts which the students create themselves as the basis for reading lessons.

You will have to teach your students to interpret the writing conventions which are used for each of these different types of text: for example, the rows and columns used in timetables and schedules, or the abbreviations found in product labels and advertisements. You will also teach them how to locate the specific information needed to carry out a particular task, disregarding irrelevant information. You will teach them how to assess the information which they gather in terms of how factual it is, or how useful. Note that the reading materials which are used are quite ordinary; they certainly are not literature. But some of the reading microskills which are developed through their use are quite sophisticated.

As soon as your students have developed the basic literacy skills in English, and as their reading competence grows, you will want to encourage them to read on their own in addition to the reading activities scheduled for the whole class. For this purpose, you need to create a lending library of general interest reading materials. This does not have to be anything elaborate, just an informal collection of pamphlets, brochures, newspapers, magazines, the Sears catalogue--anything that is popular in its appeal and likely to attract and hold the interest of your students. It will be easier to collect such materials in countries where English is used as a second language, but not impossible even where English is not so widely used. (Perhaps you can ask friends and relatives back home to send these materials to you. Once your students start using the collection, some of them may want to add materials to it themselves.) Students can browse through the collection during a few idle minutes before or after class, pick out something that interests them, borrow it to read as little or as much of it as they like, and return it to the collection.

Making the Transition to Longer Texts

You can use reading to reinforce the listening and speaking skills of students with any degree of English proficiency. Likewise, reading tasks connected to everyday purposes will be motivating to students at any level of the language curriculum. However, in most instances you will probably be teaching students whose reading needs are not satisfied by these relatively limited types of text. They will want and need to read more extended texts: short stories, novels, plays, school textbooks, journal articles, technical reports. You will have to teach them the language and the skills needed to give them access to these texts.

What problems do your students face when they try to read extended stretches of text? Unfamiliar vocabulary, of course. Probably also grammatical features which they have not studied or which they have not thoroughly mastered. But even if a particular reading selection does not present vocabulary or grammar difficulties, your students may still have trouble comprehending it. This is because there are two further aspects of written discourse which may cause problems for the language learner: the content (what the reading selection is about) and the organization (how the selection is put together).

Experts in the teaching of reading emphasize that when you begin to read a text, usually you already know something about the content. The title of a short story or the headline of a newspaper article calls to mind a certain area of previous experience. Thus even before you read the first sentence, you have some expectation of what the story or article will contain. You have background information which will help you to understand what you are about to read. However, if that background information is lacking in any way, comprehension of the text becomes more difficult. This type of comprehension problem is not unexpected when you try to read a text from a specialized field for which you have no training, but you may not expect to have such problems when reading texts of a less technical nature.

To illustrate how a lack of background information may hamper the reader, consider the following headline:

The Noise from National Isn't Getting Any Better

Does that mean anything to you? Probably not, unless you have lived in Washington, DC and you know that "National" refers to National Airport. Because National Airport is located virtually in the heart of the Washington metropolitan area, there is a long history of conflict over the noise created by the heavy traffic of aircraft which use it. Anyone living in the Washington area for a while soon learns of this problem, and the two words "National" and "noise" would call it instantly to mind.

Suppose the writer had added the word "Airport" to the headline. In that case, many more people would be able to predict something about the content of the article. Washington's National Airport is not unique in the problems of noise which it creates. But if you have never lived in the vicinity of a busy airport, you may be puzzled by the underlying assumption of the article: that measures must be taken to control airport noise. You may well ask yourself what the fuss is about. Isn't it worth a little noise to have an airport nearby?

Reading comprehension is hindered not only by a lack of background information on content but also by lack of familiarity with the pattern by which the text is organized. You know, for example, that a newspaper article is organized in a kind of inverted pyramid fashion. The important facts are presented early in the article, with the most important facts of all coming in the first paragraph and the least important details at the end of the article. If you were not aware of this pattern of organization, you might become confused as you proceeded through the article and found that the writer seemed to circle back to the "same" facts one or more times. You might not notice that the writer was simply filling in less important details as the article progressed.

There are two general procedures which you can use to compensate for your students' deficiencies in background information and lack of familiarity with conventions for organizing various types of discourse. One procedure involves controlling the texts--using reading selections whose content and organization are familiar to the learners. The other procedure is to provide various kinds of support to the learners--trying to anticipate gaps in their knowledge about the content and organization of particular texts and provide them with the information which they will need for better comprehension of the texts. It is best to use a combination of the two approaches which suits the needs of your students.

Narrative and Expressive Literature

It is very common to use narrative and expressive types of text for initial teaching of extended reading. Such texts when carefully chosen can avoid many of the problems of content and organization which we have just discussed. These texts could deal with familiar or easily imagined events which develop in an orderly sequence of time, or they might deal with ideas, attitudes, and emotions which are part of the common human experience.

You may find, however, that even these types of text are beyond the reach of your students. One way to bridge the gap is to use texts which the students construct themselves, as is done in the Language Experience Approach (LEA) to the teaching of reading. Because the students generate the reading selection in this approach, they control the difficulty of both the organization and the content; whatever they create must by

definition be familiar to them. An additional bonus is that reading lessons develop naturally from oral language activities. You will find a lot of use for the LEA in beginning level classes.

Sample Lesson Plan for Transition to Longer Texts

Carol Dixon and Denise Nessel in *Language Experience Approach to Reading (and Writing)* explain the LEA and present detailed plans for its use with students of various levels of language and reading proficiency. We will give here a simplified adaptation of the procedure for developing and using a reading selection:

1. You and your students discuss an experience which all or most of them share: a class field trip, a recent storm, plans for some school event soon to take place. The oral discussion generates ideas and ensures that students have the vocabulary and grammar which they need for the creation of the reading material.

2. After the discussion has generated a sufficient number of interesting ideas, suggest that the class help you to write them down to make a story. As they collaborate in dictating the sentences of their story, you write what they say on the blackboard. In a strict application of the LEA, the teacher makes no corrections of the language which the students dictate. The aim is to create a reading selection in the language of the students, since if it is in their own language, the students will be better able to read it. It probably would do no harm, however, if in the next step you unobtrusively guide the students into correcting the language themselves.

3. Aim for a reading selection of eight to ten sentences in length. Immediately after the last sentence has been dictated, read the entire selection aloud to the students and ask them if they want to make any changes. When all the changes have been made, have the students take turns reading parts of the story. This is the end of the first phase of the procedure. The students go on to another activity.

4. Make a copy of the story for later use. For the second phase of the procedure, duplicate the story so that each student has a copy. Now the students read through the story silently on their own. Then they take turns reading aloud. If they have trouble reading any of the words, supply the words for them. Each student keeps a personal list of troublesome words which require special attention. (What to do about learning these words will be discussed in a section on vocabulary later in this chapter.)

5. From this point the student-made reading selection may be treated in the same way as you would treat a more conventional text. Ask

follow-up questions which assess whether the students understand the content and the organization of the text. Don't go after small details. Look for comprehension of the main ideas and ability to follow the sequence of events.

[Carol N. Dixon and Denise Nessel. *Language Experience Approach to Reading (and Writing)*. Alemany Press, 1983.]

Another technique for avoiding the problems of unfamiliar content is to use reading selections which are a retelling of fables and folktales from the students' culture. Examples would be the Ananse tales from equatorial Africa, stories about Mullah Nasruddin in Moslem countries, or picaro tales in Latin America. Still another possibility is the retelling of local or national historical events.

As the reading ability of your students improves, they are ready for less sheltered reading experiences. In those countries where English is used as a second language and a local English-language literature has developed (e.g., in India, Nigeria, and other countries), selections from that literature may be used to help students gain an understanding of the values of their culture. When students are better able to handle texts with partially unfamiliar content, you can begin to use narrative and even drama from American (or British, or Canadian, etc.) literature as a basis for developing crosscultural understanding.

In assessing your students' needs to read English, you may find that they have to advance no further than the ability to understand and enjoy narrative and expressive texts of a few hundred words in length. Other students, however, may eventually need to be able to handle the types of expository prose which are used in academic and professional writing. Or they may be expected to extend their language studies into advanced literature courses.

If you know that long range goals such as these lie ahead of your students, you should help them to begin the development of strategies which may be transferred into these more demanding types of reading. The foundation may be laid even while students are working with simpler narrative selections. Ask questions and set up exercises which lead students to discover the author's purpose or theme. Guide them into picking out the organization of the text: the major divisions, the main ideas, the sequence of events. Help them to understand the contribution made by supporting details: examples to clarify a difficult concept, description to make a scene more vivid or to bring a character to life.

Academic Purposes

Some learners will eventually have to use English as the medium through which they receive their advanced education. Some will also need to use English in their professional careers. The type of discourse which they must learn to handle differs in significant ways from narrative and expressive literature. Moreover, the way in which a reader approaches these more academic types of writing also differs from the usual way of reading narratives.

Some Significant Features of Expository Prose

You will have to familiarize your students with the patterns of organization commonly used in expository prose. Although the patterns may differ somewhat from one academic

discipline to another, the kinds of writing which students usually deal with--the expository prose of their college and university textbooks--are quite similar regardless of the field of study.

It should also be noted that the kinds of writing which your students may need to do in other courses (essays, reports, reviews, and the like) will follow these same patterns. Therefore, much of the following discussion about common features of academic prose is just as relevant to the teaching of advanced writing skills as it is to the teaching of reading. In fact, you will find that many of the textbooks for high intermediate and advanced learners of English are intended to teach both reading and writing.

The most common pattern for organizing an academic essay is shown in Figure 5.4, which may be referred to as the "discourse map." You will note, first of all, that the map is divided into three main sections: introduction, body, and conclusion. In a short essay, the introduction may be only one paragraph long. The conclusion may also be only one paragraph, or it may be a single sentence attached to the end of the last paragraph of the body. Sometimes, if the essay is short enough, the concluding statement is omitted entirely. The body of the essay is usually more than one paragraph in length. In longer essays (for example, a chapter of a textbook, or a research paper), the body of the essay is greatly expanded, and even the introduction and conclusion may increase in length.

The most important part of the introduction is the author's statement of the focus of the essay. (In textbooks for the teaching of reading and writing, this statement of focus is variously referred to as the purpose, controlling idea, thesis, thesis statement, and still other terms.) In one or two sentences the author tells the reader precisely what the topic of the essay is, as well as the point of view from which the topic will be treated. For example, in an essay on the causes of the American Civil War (1861-1865) the author might state the focus in the following way:

> In the sections which follow we will examine the causes of the conflict in terms of the political and economic differences between the North and the South.

Alternatively, the author may wish to argue that the causes of the war were not of equal importance. Thus, the statement of focus would probably incorporate a thesis that the author will defend in the body of the essay.

> There were numerous causes underlying the conflict between the North and the South. However, the most important of these were economic; the war was essentially a conflict between two economic systems: one industrial, the other agricultural.

Usually the author does not state the focus in the first sentence or two of the introduction. Instead, the typical academic essay opens with a few sentences which set the scene and capture the interest of the reader. The author may give some historical background or otherwise try to orient the reader to the topic of the essay. Important as these opening sentences are in terms of establishing a general frame of reference, the reader must

INTRODUCTION

Opening statements: Capture the reader's interest
Orient the reader to the topic of the essay

Focus statement for the essay:
Identifies the topic of the essay
Indicates how the topic will be treated

BODY of the ESSAY

Focus statement: Topic sentence identifies the purpose of the first major division of the body

- - - - - - - - - - - - - - - - - -

Focus statement: Topic sentence identifies the purpose of the second major division of the body

- - - - - - - - - - - - - - - - - -

•

•

•

etc. Each major division of the body has its own focus statement (topic sentence)

CONCLUSION

Closing statements: Summarize the major points of the essay
Sometimes repeat the focus of the essay

Figure 5.4 The Discourse Map for an Academic Essay

remember that the most explicit statement of the focus of the paper is usually found near the end of the introduction.

The first step in teaching the organization of academic essays, therefore, is to acquaint your students with the idea of the author's statement of the focus. Students will need a lot of practice in recognizing these statements. It is a crucial microskill. It sets up the expectations with which the reader approaches the essay, making it far easier to pick out the author's main ideas.

In the same way that the introduction ends with a statement of the focus of the essay as a whole, each of the major divisions of the body of the essay also has a statement of focus, usually referred to as the topic sentence. However, these topic sentences in the body of the paper usually come at the beginning of their respective sections. Placing the topic sentence at the beginning of its section is a very efficient technique. The reader is immediately alerted to the focus of the section and finds that it is easier to comprehend and remember the content.

Teaching students to recognize topic sentences sometimes poses problems. The greatest difficulty is that, although the body of the essay may consist of a large number of paragraphs when viewed in terms of its physical makeup, when viewed conceptually it may consist of only two or very few major divisions. For example, in an essay about the American Civil War which has either of the two statements of purpose given above, the body of the essay might have only two divisions: political differences and economic differences, or the industrial system of the North and the agricultural system of the South. How can students determine where the breaks between major divisions occur?

Sometimes the designer of the textbook helps the reader by setting up section headings for the major divisions in the body of the essay. However, it is a great aid to reading comprehension to be able to pick out major divisions without the help of such typographical devices. The trick lies in being able to recognize differing levels of generality from one sentence to another. The sentence which states the focus of the whole essay is the most general in scope. Topic sentences which begin major divisions of the body of the essay are less general, since their scope is only part of the scope of the whole essay. Within a major division, each physical paragraph is likely to begin with a general statement, but its scope will be still less general than that of the topic sentence for the whole division.

These differing levels of generality are of course what underlie the concept of the outline. Teachers sometimes require their students to outline a reading assignment as a way of ensuring better understanding, and outlining is often recommended as a study skill. Unfortunately, teachers too often fail to recognize the conceptual difficulties involved in learning to outline. Students must first learn to discriminate between different levels of generality, between main ideas and supporting ideas, before they are able to lay out those conceptual relations in outline form.

Therefore, in addition to teaching your students to recognize the statement of focus for a whole essay, you need to teach them to recognize the topic sentences which express the

main ideas of the major divisions. By exercising these skills, readers are able to lay bare the conceptual map of a piece of academic discourse. Skilled readers comprehend and retain what they read in terms of just such a map. They process the supporting details as they read and use them to aid comprehension, but they do not allow the details to cloud their perception of the main ideas.

In addition to teaching the features of the discourse map, you will need to acquaint your students with the kinds of logical relationships commonly used to establish links between main ideas and supporting ideas. The focus statement of an essay may, for example, set up a classification. The first sample focus statement that we suggested above looks at the causes for the Civil War (this is the class) and sets up two subdivisions, political and economic (these are the two members of the class). Within the body, the topic sentence for the first major division might also set up a classification. This time the class would be the political causes as a whole, and the members would be the specific causes such as disagreements over states' rights, arguments about strict interpretation of the U.S. Constitution, and so on. The second major division of the body might set up a similar classification for economic causes.

Besides classification, other types of logical relationships commonly found in academic discourse are definition, generalization and exemplification, physical description, function or process description, comparison, contrast, cause and effect, and chronological order. Each logical relationship has its distinctive characteristics. For example, the essential feature of classification is the relationship between a class and its members. Each relationship also is frequently signaled by easily recognized vocabulary. The classification relationship is often introduced with sentences containing verbal expressions such as "may be divided into," or "consists of," or "includes."

Reading to Gather Information

Why do you usually read narrative and expressive types of writing (outside the classroom, that is)? Most commonly, people read short stories, novels, even biographies, simply for pleasure, or perhaps to pass the time on a long plane trip. While you may also learn something new as you read for pleasure, the gathering of information is not your primary goal.

In contrast with pleasure reading, most academic reading tasks involve the gathering and processing of information. You read a textbook to acquaint yourself with the body of knowledge that makes up a college course. You search reference works and journals to amass the information needed for a term paper. You review your reading and lecture notes to prepare yourself for an examination.

The information-gathering uses of reading require some microskills which your students may not need as long as their reading is confined to narrative and expressive literature. However, if your students expect to use English for academic purposes, you can teach them how to read larger quantities of expository prose more efficiently and with better comprehension and retention.

The chances are very good that your students will have learned one all-purpose strategy for attacking a written text. Regardless of the length of the text, whether a few paragraphs, several pages, or a whole book, the strategy remains the same. They begin with the first word and proceed sentence by sentence, page by page to the end. Patient and persistent readers can cover a lot of pages in this way, but it is an inefficient procedure.

You can set up exercises which show your students a variety of ways to approach a written text, teaching them to suit their reading strategy to their reading purpose. For example, it is sometimes more sensible to begin a reading task with a global approach. If you are gathering information to write a research paper, how do you know whether a particular book is going to be of any use to you? The best way to find out is to survey the book to get a general idea of its contents.

If the book is a paperback, look at the back cover. Often there will be a general summary of the contents as well as information about the particular approach to the subject matter which the author has used. Open the book to the table of contents, another important source of information about the coverage of the subject matter. Perhaps one specific chapter title looks promising. Turn to that chapter and page through it quickly looking at section headings, tables and figures, illustrations and photographs. These will give you a better idea of whether the chapter contains information which you can use. Perhaps there are references to the topic you are interested in scattered in other parts of the book. An examination of the index will tell you if this is so. Surveying a book in this way can save a lot of time and help you to locate the information you need.

On a smaller scale, students can learn through appropriate exercises to skim an article or a chapter of a book in order to get an overview of its content. The skimming microskill makes deliberate use of the discourse map which we discussed earlier. You read quickly through the first paragraph looking for the author's statement of the focus of the essay. Having found the focus statement, you read the first sentence or two of each paragraph (that is, the topic sentences) to discover the major ideas. You read the entire last paragraph, since that is where the author often makes a concluding statement which restates his focus and summarizes his main points. Students can use this skimming microskill in order to determine whether a particular essay is worth reading more closely. If the essay is worth a closer reading (or if they must read the essay because the teacher requires it), they should be able to read with better comprehension and retention because they will have a mental map of the contents. The map will provide the context which gives meaning to the details.

In addition to surveying and skimming, another way to approach a reading selection is scanning. Readers scan a text in order to locate a predetermined item of information. In an article about the use of insecticides, does the author discuss DDT? Does this article about nutrition give the minimum daily requirements for vitamins and minerals? Does this chapter about pollution list the regions affected by acid rain? To find the answers to questions such as these, you run your eyes rapidly over the text looking for key words: "DDT," "minimum daily requirements," "acid rain." When you hit the key word, you stop and read more closely to see if the author gives the information you want.

Later in this chapter you will find examples of exercises to develop the reading microskills, including those used for gathering information. Students need considerable practice with these strategies before they feel confident of them and learn to suit the strategy to their reading purpose.

Extensive Reading

Most of the reading that is done by second-language learners is obligatory, assigned reading. The reading selections are chosen primarily because they contain features of the language (vocabulary, grammar, discourse structure, style) which the students should learn. The act of reading itself is often a matter of practicing important microskills. All of this is pedagogically necessary. It is also quite artificial. In "real life" we usually read because we want to, not because we have to. There should be some way of providing more natural, and possibly more enjoyable, reading experiences for your students.

Earlier in this chapter, a recommendation was made concerning a lending library of general interest reading materials. The idea of such a library is to get the students hooked on reading, even when they have not advanced very far in their reading competence. This idea of a lending library may be expanded to meet the needs of students whose reading ability is more developed.

Alongside the intensive reading which your students do under your direct supervision, they need the chance to read more extensively on their own and at their own pace. For this purpose you need to provide a wide variety of reading material of varying degrees of sophistication and difficulty, which your students can read for pleasure and, not incidentally, for the expansion of their knowledge of English and the practice of their reading microskills. You may want to use as the core of this extensive-reading library a selection of titles from the greatly varied graded readers which are available from most of the major publishers of English language teaching materials.

There are a number of points to keep in mind if you want to encourage your students to become more enthusiastic readers.

1. Don't hold your students strictly accountable for what they have read (e.g., by quizzes or book reports), or otherwise make extensive reading into just another school assignment.

2. Do, however, encourage them to write short comments about what they have read to serve as guidance and recommendations for their classmates when they choose their books to read.

3. Read the books yourself so that you can add your own written comments and make suggestions to students who have trouble making their selections.

4. Keep the books attractively displayed and readily accessible, perhaps featuring one or two books each week and "advertising" them with slogans to arouse the students' curiosity.

5. If you judge that it would not be counterproductive within the culture of your students, stimulate competition in the number of books read by each student.

As with the more informal, everyday types of reading matter which were described earlier in the chapter, the aim is to make the students want to read more and to provide plenty of materials for them to use. Although the teacher knows that such reading is "good for them," what the students should think is that it is interesting and pleasurable.

EXAMPLES OF EXERCISES TO DEVELOP THE READING MICROSKILLS

Although the specific content of reading lessons varies enormously, once your students have passed beyond the materials for basic literacy and for everyday reading, the overall organization of a reading lesson stays pretty much the same regardless of content. For texts created by the Language Experience Approach, for short narratives, for academic essays--for all these varied types of reading selections, you can use a reading lesson which divides very simply into pre-reading activities, the reading of the selection itself, and post-reading activities.

There are four main types of exercises for developing the reading microskills. Some exercises are better used as pre-reading activities, some as post-reading activities. Others may be used, with differing effect, either before or after the text has been read.

- Some exercises are well suited as opening strategies for a reading lesson. They arouse the students' interest and activate any knowledge they may already have which is related to the content of the reading selection, as well as introducing them to the general organization of the text.

- A second type of exercise aims at ensuring a better overall understanding of the text. They direct the students' attention to the main ideas, the author's purpose or theme. They ask the student to make inferences and see implications, and even to assess and evaluate the text. When used before the students read the text, exercises of this second type guide and support the students through the reading. Used after the text has been read, the exercises often serve as a comprehension check.

- A third type of exercise looks at the text more from the point of view of form than of content. Such exercises help the students to pick out the formal signals of the discourse map. They focus on the ways in which logical relationships are expressed, and the various grammatical and lexical devices used to knit the text together into a coherent and cohesive discourse. The more detailed exercises of this type are done after the text has been read so as not to interfere with the reading process. Sometimes very simple exercises of this type are placed at

the beginning a reading selection so that the students will note basic features of text organization as they read.

- The fourth type of exercise leads the student to extract salient features of the text to be used for other purposes: for example, to study for examinations or to incorporate into original research papers. Exercises of this type are usually done after the text is read.

Here is an example of the use of questions at the beginning of a reading lesson in order to make your students aware of what they already know about the topic, as well as what they do not know and might like to learn about it. (Due to space limitations and copyright restrictions, only the exercise is given for this example and for some of the others which follow. It has not been possible to include the reading selection on which the exercise is based.)

Directions: Before you read the article on robots think and talk with your classmates about the following questions:

1. What is a robot?
2. Is there any difference between a robot and an automaton?
3. What can robots be used for?
4. Do you think they can ever completely replace human beings for some jobs? Which ones?

[Francoise Grellet. *Developing Reading Skills*. Cambridge University Press, 1981.]

Another example of an opening strategy is the use of skimming to discover the general structure of a text.

1. Number the paragraphs in "The Nutrients in Food." How many paragraphs are there?

2. Read the introduction (Paragraph 1). First nutrients are defined. Then the five general groups of nutrients are listed. In what order do you think the author discusses these nutrients?

3. Quickly read only the first sentence of each paragraph. From these sentences, guess which paragraphs are about each of the topics listed below. Give the numbers of the paragraphs which are about each general topic. Paragraph 1 is an introduction. Finish the exercise.

Topics	Paragraphs
Introduction	1
Carbohydrates	_____
Fats	_____

Proteins _____
Minerals _____
Vitamins _____
Conclusion _____

[Adapted from Amy L. Sonka. *Skillful Reading.* Prentice-Hall, Inc., 1981. Reprinted by permission of Prentice-Hall, Inc., Englewood Cliffs, New Jersey.]

Exercises which guide the reader to discover the author's overall purpose and main ideas may be presented before students read the selection or after they have read it. Doing such an exercise as a pre-reading activity is particularly helpful when your students are still developing the skill of discovering the discourse map of an academic essay.

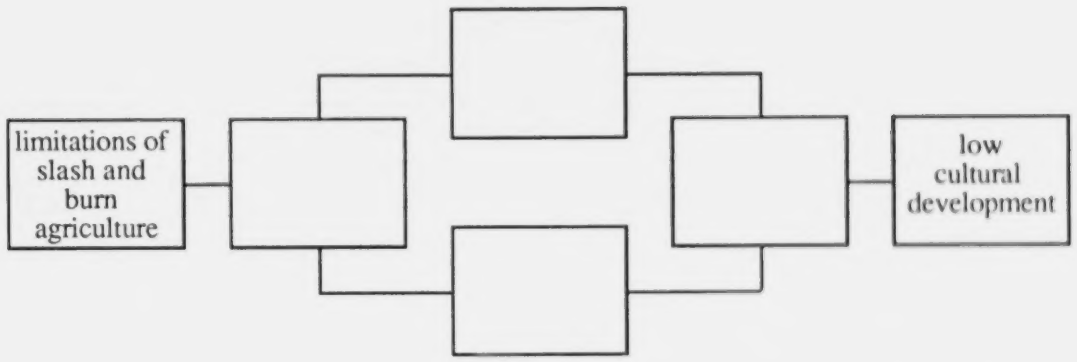
Even young children can be asked to tell the main idea of a paragraph after they have read it. You can ask them "What do you think this story is about?" or "What would be a good title for this story?" When they volunteer their opinions the students can discuss the various possibilities and evaluate why one is better than another.

Older learners and learners with more reading proficiency can do pre-reading exercises to predict the author's overall purpose and anticipate the main ideas of a reading selection. For example, a multiple-choice question can ask them to predict the content of the passage based on the information they gain from the title. Further multiple-choice questions based on key sentences from the passage (mostly topic sentences) can alert them to the main ideas.

When the information in a text has a complex logical structure, it often helps comprehension to visualize the relationships among the ideas in terms of a diagram. The following paragraph explains why centers of civilization do not develop in tropical rain forests where slash and burn agriculture is practiced. The explanation is presented as a chain of causes and effects, and the purpose of the follow-up exercise is to ensure that the reader understands this interrelated sequence.

It has been noted many times that the centers of development of civilization lie outside the boundaries of the tropical rain forests. The explanation for this is that the limitations of slash and burn agriculture in tropical rain forests prevent cultural development from advancing beyond a relatively simple level. Gardens can be productive only for a short time. Consequently, settlements are small and have to move frequently. These two factors prevent the growth of occupational specialization. One does not therefore need to look for psychological explanations or to consider low cultural development as the result of geographical isolation from centers of diffusion. The explanation is provided by the series of causes and effects just mentioned.

Complete this cause-effect diagram:



[Adapted from John Moore et al. *Discourse in Action*. Oxford University Press, 1980.]

Being able to make inferences and see implications can contribute greatly to a reader's understanding of a text. Writers usually do not make explicit all the assumptions which they expect their readers to share. Thus, readers must often infer bits of information which are not stated. The next exercise, which would be done after the text has been read, gives practice in making such inferences.

Read the following text.

A Son to Be Proud Of

Last week, Rahman's wife had an accident. Rahman's youngest child, Yusof, was at home when it happened. He was playing with his new toy car. Rahman had given it to him the week before, for his third birthday.

Suddenly Yusof heard his mother calling "Help! Help!" He ran to the kitchen. His mother had burned herself with some hot cooking oil. She was crying with pain and the pan was on fire.

Rahman had gone to his office. Both the other children had gone to school. Yusof was too small to help his mother, and she was too frightened to speak sensibly to him. But he ran to the neighbor's house and asked her to come and help his mother. She soon put out the fire and took Yusof's mother to the clinic.

When Rahman came home, his wife told him what had happened. He was very proud of his son. "When you are a man, you will be just like your father," he said.

Now read the statements below. Say which statements can be inferred from the text.

1. Rahman had three children.
2. Yusof was three years old.
3. Yusof was playing in the kitchen.
4. Rahman's wife was frying something.
5. Rahman was a clerk.
6. Yusof had a brother and sister.
7. Rahman's house was not isolated.
8. The neighbor was a nurse.
9. Yusof's mother needed medical treatment.

[Christine Nuttall. *Teaching Reading Skills in a Foreign Language.* Heinemann Educational Books, 1982.]

Exercises which lead a learner to evaluate a text may require a rather sophisticated use of critical thinking skills. For example, learners may be asked to judge a newspaper article for the accuracy and completeness of the account which it gives of a particular event. This works best when the learners have personal knowledge of the event. A similar exercise would have the learners compare two or three accounts of the same event. They can look for signs of bias in each presentation, differences in the audience for whom each account is intended, and the like.

The next sample exercise is similar to one discussed earlier in that it deals with logical structure. However, where the earlier exercise focuses only on the semantic aspects of a logical relationship (a series of causes and effects), the exercise which follows makes the student aware of the language forms used to express a logical relationship, in this case the chronology underlying a process. The student must look for words like "step," "stage," or "phase," which refer to the parts of a process. (In the exercise, these are called "enumerators.") Also important are ordinal words like "first," "second," "next," "last," which signal that a list is being presented.

In his will, Alfred Nobel left specific instructions as to how the winners of the science awards he endowed are to be selected. First, each year the Swedish Academy of Sciences (physics and chemistry) and the Caroline Medical Institute (physiology and medicine) solicit nearly two thousand recommendations from past laureates, university professors, and other experts from all over the world. The second step is the review of recommendations received and the selection of preliminary candidates by special committees within the two Swedish institutions. The committee members are specifically instructed that those chosen "shall have conferred the greatest benefit on mankind," and that no consideration be given to the candidates' nationalities. Next, after lengthy investigation and discussion, the final choices are made for each discipline. Finally, telegrams informing them of their awards are sent to the new Nobel laureates about one month prior to the award ceremony.

Now ask yourself:

1. What are the key words in the topic sentence? (Is there anything in the topic sentence which suggests that the paragraph will be explaining a *process*?)

2. Can you find any enumerative *listing signals*?

3. Have any *enumerators* been used (i.e., words like "steps" or "stages")?

4. Between the first step (soliciting requests for recommendations) and the last step (informing the new laureates), how many steps can you find?

[Martin L. Arnaudet and Mary Ellen Barrett. *Paragraph Development*. Prentice-Hall, Inc., 1981. Reprinted by permission of Prentice-Hall, Inc., Englewood Cliffs, New Jersey.]

Calling your students' attention to such features of language is doubly beneficial. Not only does it contribute to better reading comprehension, but it also adds to the resources which students can use in their own writing.

Pronouns and other types of substitute words can interfere with comprehension if the reader fails to understand which word, phrase, or clause the substitute word replaces. The following exercise is one of several types which may be used to give learners practice in interpreting substitute words and make them conscious of the ways in which substitute words tie sentences together.

Why is it that American working women complain about job discrimination? Statistics suggest that there is a basis for their grievances. According to recent figures compiled by the Women's Bureau of the U.S. Department of Labor, nearly 40 percent of all women of working age are in the labor force. Although the median education of all women is higher than that of their male counterparts, women are highly concentrated in underpaid and menial jobs: 75 percent of all clerical workers are women; 55 percent of all service workers are women; 27 percent of all factory workers are women.

Of the women with college degrees, 70 percent are working. Of this number, only 2 percent are executives, while 40 percent are employed in clerical, sales, or factory positions. Their median income is only 51 percent of that of men.

Only twenty-five states have laws requiring equal pay for equal work, and these laws are often circumvented by giving a woman a lesser

title. In contrast, forty-three states have laws which limit the number of hours a woman can work (usually eight) and thereby prevent women from earning overtime pay and promotions.

Finally, while the percentage of women in the labor force increases, the income gap between male and female workers has been widening at the rate of one-half percent per year for the past twenty years.

[Text adapted from Martin L. Arnaudet and Mary Ellen Barrett. *Paragraph Development*. Prentice-Hall, Inc., 1981. Reprinted by permission of Prentice-Hall, Inc., Englewood Cliffs, New Jersey.]

Refer to the above text to answer the following questions:

1. higher than that of their male counterparts (line 6)
   What does "that" refer to?

2. of this number (line 11)
   Of what number?

3. only 51 percent of that of men (line 14)
   Only 51 percent of what?

4. these laws are often circumvented (line 16)
   Which laws?

5. thereby prevent women from earning (line 18)
   How do laws prevent women from earning overtime pay and promotions?

As we have said earlier, when people read for academic or professional purposes they usually read to gather information. The ability to extract information from written texts depends on several of the microskills we have already discussed: identifying the author's purpose; picking out the main ideas and understanding the logical relations among them; making inferences and seeing implications; and evaluating a text for accuracy, completeness, bias, and other qualities. Moreover, the information which has been gathered is often put to use in a writing task of some kind: research reports, summaries or critical reviews of written sources, study notes for examinations, and so on.

Sample Lesson in Reading an Academic Text

You should be aware of the heavy cognitive demands of exercises which require students to gather information and then process it in some way in order to produce their own discourse. Students have to be brought along gradually in a series of steps leading to the culminating activity or task. Here is how the author of one widely used reading textbook (*Skillful Reading* by Amy L. Sonka) lays out such a sequence. Sonka's careful development can serve as a model for reading lessons treating academic essays.

1. The centerpiece of the lesson is a thousand-word reading about experiments in which the nature of short-term memory is studied.

2. The pre-reading activities alert students to the fact that experiments are processes. Processes consist of steps which are carried out in chronological order. Descriptions of processes usually contain signal words such as:

first	after that	finally
to begin	afterwards	in conclusion
	at that time	
	later	
	next	
	second, third, etc.	
	subsequently	
	then	

3. As the students begin the reading selection itself, they see these "reading hints":

An experiment is a process.
As you read the first two experiments ask yourself these questions:
What was the experimenter studying?
What did he do *first*?
Then what did he do?
What was his *conclusion*?

In the final section, ask yourself the following questions:
What am I studying?
What do I do *first*?
Then what do I do?
Finally what do I do?

Thus the students are prepared to pick out the organization of the text, to find the main ideas and understand the logical connection among them.

4. One of the follow-up activities to the reading is an exercise in taking notes. The author carefully leads the students through this activity.

When you take notes on an experiment, your notes should include the objective of the study, the procedure, and the results.

The procedure of an experiment is a process. Your notes should reflect the order of the process. When you look at your notes, it should be clear what happens first, second, third, and so on.

Directions: Take notes on the three experiments described in "Short-Term Memory."

Animal Experiment of Short-Term Memory
Objective:
Procedure:

Results:

Human Experiment of Short-Term Memory
Objective:
Procedure:

Results:

Directions for a Short-Term Memory Experiment
Objective:
Procedure:

Results:

5. Students do further post-reading exercises emphasizing the signal words which are used in descriptions of process.

6. The students work in pairs giving oral descriptions of the three experiments discussed in the reading selection. While doing these descriptions, they refer only to the notes they made in Step 4.

7. In another pair-work exercise the students practice asking and answering questions about the steps in the experiments. Again they refer only to their notes as they devise and answer the questions.

8. Finally, in a writing task the students answer sample examination questions:

> *Explain* one way researchers study short-term memory of animals.
> *Explain* how human short-term memory can be studied.

[Amy L. Sonka. *Skillful Reading.* Prentice-Hall, Inc., 1981. Reprinted by permission of Prentice-Hall, Inc., Englewood Cliffs, New Jersey.]

Even this brief sketch will show how a sequence of exercises is constructed so that there is ample preparation for the more demanding tasks. It is worth noting also how reading, speaking, and writing activities are used to reinforce each other.

SPECIAL NOTES ON VOCABULARY

Many people have unpleasant memories of learning vocabulary. Do you remember memorizing long lists of words in a foreign language, each one matched with its meaning in English? Do you remember studying vocabulary with the aid of flash cards, methodically going through the pack, trying to remember the meaning of the words and flipping the cards to see if you had recalled (or guessed) correctly? Do you remember vocabulary quizzes? Of course, we have to understand the words in order to understand and use the language, but there are better ways than these to learn vocabulary.

For one thing, we have come to understand that it is easier to learn and remember vocabulary when it is presented within a context, rather than in a list or in a set of flash cards. "Context" means the other words in a text which surround the unknown words, and also the nonlinguistic situation in which the words are used. The familiar aspects of the linguistic and nonlinguistic context contribute their own meanings and set up associative links. This makes it possible at least to guess at the meaning of unknown words and later to recall their meanings by mentally associating them with the context in which they were first seen.

Another thing that we have come to understand is that no course can possibly teach all the words that learners have to know. True, a lot of effort is spent in beginning courses on supplying the learners with a stock of basic vocabulary. But once the learner has a vocabulary of, say, 2000 commonly occurring words, what happens next? According to one well-known frequency list of English words, adding 1000 more words would mean having to teach words which occur as infrequently as 30 times per million running words. Putting it another way, in a given naturally occurring written text (one which has not been especially constructed for language learning purposes) most of the words would not be found in a list of the 3000 most frequent words in English. Nearly one-half of the words in the text would occur in that text only once. Clearly, it would be an enormous burden to have to learn all the new words in every new written text.

In the light of these observations, there are several conclusions we can draw about the teaching of vocabulary:

1. Memorizing vocabulary by means of lists or other devices which divorce the words from their context is of limited value.

2. It is more effective to introduce and practice new words within a natural context--at a minimum, within a phrase or a sentence; a longer context is better.

3. In a particular written text, unknown words are of three types: words which are central to the meaning of the text (key words) and should be explicitly taught; words which are also important but whose meaning may be inferred by the reader; and words which may be safely ignored.

Explicitly Taught Words and Inferred Words

Explicitly teaching unknown words means to give the meaning either through a gloss in English (i.e., a dictionary-like definition, perhaps simplified) or through translation into the students' native language. Don't feel that you have to avoid translation entirely, but try as much as possible to use English for definitions. This will make it easier for your students to begin using an all-English dictionary at intermediate and higher levels of language proficiency.

Choose to teach explicitly the key words of the text, probably no more than five to ten words, depending on the length of the text. Quite often the teaching of these words may be made part of the pre-reading questioning and discussion which you do to make sure that your students have adequate background information for understanding the text.

In addition to the explicitly taught key words, pick out five to ten additional words which are slightly less important and guide your students to guess at the meanings. In guessing at the meaning of unfamiliar words, they should learn to use the meanings of known words in the surrounding parts of the text, as well as the additional help which may be provided by grammatical clues such as word parts (prefixes, roots, suffixes) and the order of words in sentences. They should learn to draw on background information, that is, the knowledge which they already have about the subject matter of the text. Last but not least, they should be alert to the fact that authors frequently define words which they expect their readers not to know.

Suppose your students meet the word "circadian" in a reading selection on a biological topic. Through careful questioning, you can prompt them to guess at its meaning. (Don't look it up; see if you can guess it yourself.) Here is a sentence in which the word might appear:

> One of the biological clocks which scientists have studied
> is the 24-hour circadian cycle of body activity.

Note that the word ends in "-an," a suffix which, in either this form or the variant "-ian," is often found on adjectives and nouns (e.g., urban, pedestrian, egalitarian). Next, note that the word occurs just before the noun "cycle." This is a position where adjectives are often found. The words "clock" and "cycle," and especially "24-hour" indicate that "circadian" has some connection with time, probably a daily cycle. Your students may already have read or heard about biological clocks elsewhere, and they probably have noticed that they themselves have daily cycles of peak or low energy, feeling hungry, getting sleepy, and waking up. All these clues taken together can supply enough of the meaning of "circadian" to make it unnecessary to refer to the dictionary.

Regular practice in guessing the meaning of unfamiliar words will gradually increase your students' skill and confidence. Your questions can guide them to notice the lexical and grammatical clues and prompt them to call on their existing knowledge of the subject matter. It is important not to insist on a precise, tight definition of the word. A little vagueness in the meaning of one word is acceptable as long as the sentence as a whole is understandable.

Insisting on a precise, dictionary-like definition or a native-tongue translation of every word in a text is likely to have one of two undesirable results. Some of your students may simply give up after a page or two, frustrated by having to thumb the dictionary for every unfamiliar word. On the other hand, the more persistent ones may bash through to the end of the text. However, their comprehension of the text as a whole may not be much better than if they had simply ignored the unknown words. This is because their reading speed will have slowed to the point that they are processing the text only sentence by sentence. They will have lost sight of the discourse map, the conceptual structure of the whole discourse, while worrying about the less significant details.

Sample Types of Vocabulary Exercises

Vocabulary exercises fall into two very general types, with lots of variation within each type. One type focuses on the meanings of words and the other deals with the forms of words and the contexts in which they occur. Some of the variations of the first type are exercises to practice the skill of guessing the meanings of unfamiliar words, exercises on synonyms and antonyms, and exercises on words which are in the same semantic field.

Exercises which teach the skill of inferring unknown words are set up in such a way that students are made aware of the clues that they are using to guess the meanings. In the following exercise, for example, the attention of the students is focussed on the various definitions which the author supplies for the underlined technical terms.

> Directions: Put square brackets around the information which defines the underlined technical terms. The first answer has been done for you.
>
> 1. [A major climate with its associated plants and animals] forms a [large ecosystem] called a biome.
>
> 2. The tundra is a vast water-soaked region, with permanently frozen ground several feet down, and with extensive bogs in summer.

3. The taiga is the northern coniferous forest.

4. Temperate deciduous forests, such as those of the Eastern United States, are dominated by deciduous trees--oaks, hickories, elms, chestnuts, and maples.

5. Grasslands are drier regions. They are variously termed prairies, plains, pampas, steppes, and velds.

[Data from Stanley L. Weinberg. *Biology*. Allyn and Bacon, Inc., 1974.]

In many exercises on synonyms and antonyms the task is to supply another word which has the same (or opposite) meaning. More sophisticated exercises point up the fact that there may be no such thing as a true synonym or true antonym. Taking the case of synonyms, the words "progeny," "issue," "offspring," "children," and "kids" could be said to have the same general meaning. Yet only a moment's reflection will show that they differ in formality, in connotation, in the kinds of contexts in which they are likely to occur. Would you expect to read "He died without kids" in a legal context? Would the brave crew of a sinking passenger liner call out "Women and progeny first"?

Another meaning-oriented type of vocabulary exercise treats words which belong to the same semantic field: names of foods, ways of preparing food, sports and the equipment used to play them, adjectives describing emotions, and thousands of other examples. There are two advantages to studying words in terms of the semantic fields to which they belong. The first is that the associative links among the words makes it easier to recall them. The second is that it is possible to contrast and compare words of similar meaning.

The following exercise from a textbook for medical technicians points up the differences in meaning of several verbs which are often found in laboratory procedures involving liquids.

Directions: Look at the following verbs. All 21 verbs have a place in the table below. Write each verb in the correct column.

heat	pour away	half-fill
fill	dilute	boil
agitate	cool	add
bathe	wash	rinse
shake	invert	pour off
deliver	steep	freeze
warm	stir	soak

Mixing Liquids	Cleaning with Liquids	Transferring Liquids	Changing the Temperature of Liquids

[Adapted from John Swales and Paul Fanning. *English in the Medical Laboratory*. Thomas Nelson & Sons, 1980.]

Whereas the first general type of vocabulary exercise deals with words in terms of their meaning, the second type treats words in terms of their form (prefixes, roots, suffixes), their occurrence in common combinations or collocations, and their role in linking together the parts of a sentence or sections of a discourse.

Exercises on the form of words lead students to recognize commonly occurring prefixes, roots, and suffixes. The word in which the prefix, root, or suffix is illustrated should be presented in a larger context so that the meaning is clear and the appropriate use of the word within the sentence is shown. The following exercise practices the use and meaning of certain prefixes. (The book from which the exercise is taken, *Techniques in Teaching Vocabulary*, is available through Information Collection and Exchange, No. ED 106.)

> Directions: One of the listed words is needed for completing each sentence. The underlined prefix will tell you which word is needed. The first sentence has been completed for you.
>
> across again poorly before below
>
> 1. A subway does not go above a city; it goes below .
>
> 2. Maladjusted people are people who adjust _____.
>
> 3. A transatlantic flight goes _____ the Atlantic.
>
> etc.
>
> [Virginia French Allen. *Techniques in Teaching Vocabulary*. Oxford University Press, 1983.]

Asking students to recognize prefixes, roots, and suffixes is safer than supplying the word parts and asking the students to produce the words. Unless the production type of exercise is carefully controlled, the students may end up inventing nonexistent words. For example, on the analogy of "biology-biologist," "anthropology-anthropologist," and dozens of similar pairs a student might invent a new word "theologist."

Collocation exercises teach commonly occurring combinations of words. Some of these combinations are quite arbitrary, and for that reason are difficult to remember. Take for example the set combinations of verb plus preposition: "depend on," "consist of," "succeed in," "profit from," and hundreds of others. Combinations of adjective plus preposition may be equally troublesome: "suspicious of," "mad at," "thankful for," "loyal to," "disgusted with," etc. Another type of collocation consists of adjective plus noun: "calculated risk," "considered judgment," "voluntary retirement." Combinations such as these may not be obligatory, in the sense that a given noun absolutely requires a particular adjective. Rather, we are simply used to hearing the two words used together in certain contexts.

With collocations it is especially important to give your students plenty of practice in hearing and seeing the combinations of words before you call upon them to produce the

combinations themselves. Because many collocations are arbitrary, a student would have to be very lucky to hit on the correct verb plus preposition or adjective plus noun without any previous practice. Once a number of collocations of one type have been practiced, you can do a consolidation exercise in which students have to recall the proper combinations. Here is part of one such exercise on adverb plus verb:

How many ways can a person drive?
(carefully, carelessly, dangerously. . .)

How many ways can a person talk?
(softly, loudly, excitedly. . .)

How many ways can a person eat?
(slowly, quickly, hungrily. . .)

[Adapted from Michael Wallace. *Teaching Vocabulary.* Heinemann Educational Books, 1982.]

Link words (also called sentence linkers, conjunctions, and conjunctive adverbs) signal thought relationships between clauses or sentences. By interpreting the link words, a reader knows that the thought of one clause is offered in contrast to the thought of another one, that a second sentence states the result of an action or condition described in the first, and so on. The most effective exercises for the practice of link words show them occurring in short texts. Given a discourse context, the learner can more readily appreciate the importance of link words in signalling relationships between sentences. In the following sample exercise, the student cannot select the appropriate link work without understanding the logical relationship between the linked clauses or sentences.

Directions: Read the following text and select the most appropriate link words from the lists given below:

A color consultant from Toronto explained to the Inter-Society Color Council meeting in New York an ingenious scheme which a client company had conceived for increasing the sale of potato peelers. He began by pointing out a puzzling fact. ___1___ potato peelers "never wear out," enough are sold in two years in his country to put one in every home. What happens to them? He gave this answer. "Investigation revealed that they get thrown away with the potato peelings." One of his colleagues, he added, had then come up with a dazzling plan for helping along this throw-away process. He proposed that their company paint their peelers "as much like a potato peeling as possible." ___2___, a potato colored peeler wouldn't have much eye appeal on the sales counter. They decided to solve that by displaying the peeler on a colorful card. Once the housewife got the peeler home and removed the bright card, the chances that she would lose the peeler were excellent. . .

1	(a) because	2	(a) in addition
	(b) although		(b) for example
	(c) for example		(c) however
	(d) since		(d) thus

[Adapted from Francoise Grellet. *Developing Reading Skills.* Cambridge University Press, 1981.]

Using a Learner's Dictionary

Although language learners are often too dependent on them, dictionaries are under-utilized resources available to language learners. Even most teachers may not be aware of how helpful dictionaries can be. Thinking of all-English desk dictionaries which they may have for their own use, they may rightly assume that such native-speaker reference works are too difficult for their students. On the other hand, they may have had bad experiences with certain bilingual dictionaries (especially the short, pocket-sized variety) where meanings are given in terms of single-word translations from one language to the other. And of course, for some pairs of languages it is not even possible to find bilingual dictionaries.

Learner's dictionaries are a different sort of reference, however, and in the last decade or so some truly fine works have been published for learners of English. (In particular, it is worth looking over the wide range of dictionaries and related teaching materials published by Longman and by Oxford University Press.) Dictionaries for beginners avoid the definition problem by using pictures or photographs. Together with their supporting workbooks, they offer an excellent way to help learners build a basic vocabulary. Moreover, the pictures and photographs show everyday scenes which might be difficult for learners from quite different cultural environments to imagine.

Dictionaries for students at intermediate and advanced levels of proficiency are designed to supply not just spelling, pronunciation, and meaning of words, but many other types of information especially useful to the second language learner. Let's take verbs as an example. Here are some questions which the student may have about a particular verb.

- In the past tense and past participle forms, is the verb regular or irregular? If irregular, what are the forms?

- When you add "-ing" to the verb, do you drop the final e (compare "dying" and "dyeing")? Do you double the final consonant ("travelling" or "traveling")?

- Is the verb always used with an object, never used with an object, sometimes used with an object and sometimes without? (We can say "The price includes breakfast" but not "The price includes." We say "The license expired" but not "The license expired the time." A verb like "read," however, may be used either with or without an object: "I always read the newspaper" and "I always read before going to sleep.")

- What kinds of constructions can follow the verb? A preposition? Which one? ("That depends on the weather.") Is the verb followed by an infinitive ("The guests decided to stay.")? By an "-ing" form ("I enjoy listening to music.")? By a "that"-clause ("She insists that we help her.")?

- For phrasal verbs (verbs composed of a verb plus adverb or preposition and having a different meaning from the verb on its own, e.g.: "call on," "call off," "blow up," "run over," "turn out") may the two parts of the phrase be separated? (We say "call on them" but "call it off.")

- What is the difference in the meaning and use of "say" and "tell," "borrow" and "lend"?

In addition to providing information on the spelling, pronunciation, meaning, and grammatical characteristics of a word, learners' dictionaries also give help in choosing the correct word from related alternatives. The student reads, for example that "kid" is informal and would thus not be appropriate to use in a school essay. A student who is more familiar with the British English "notice board" finds out that the American term is "bulletin board." Another student who is trying to chose between the similar words "alone" and "lonely," learns that while "alone" is a relatively neutral term, "lonely" has a connotation of sadness. Students can also find words which are significantly different in meaning but which may be confused because of superficial similarities of form, e.g., "homework" and "housework." Most entries include example sentences, which not only help to explain the meaning of the head word, but also show collocations in which the word occurs.

Perhaps most important of all, learners' dictionaries use a limited and carefully chosen defining vocabulary. The Longman *Dictionary of American English*, for example, uses only 2000 commonly occurring English words to give its definitions and examples.

Of course, this marvelous storehouse of information will be of no use at all unless you teach your students how to use it independently as a reference and, moreover, see to it that at least several dictionaries are easily available to them to be used when needed. You can introduce the various reference features of the dictionary one by one and, after having introduced a feature, require the students to look up such information for themselves.

Spelling is a good place to begin. You will have to teach the more common correspondences of spelling and pronunciation, at least for initial consonant and vowel sounds. You will also have to teach your students how to use alphabetical order if they are not already familiar with it. From that point on, instead of asking you for spellings, they can consult the dictionary. Although this may seem inefficient at first, as students gain experience they more quickly find what they need to know.

All of this has a double payoff. Students take a few more steps toward becoming independent learners of the language, and some of your time is freed so that you can focus on those areas where your students are not yet ready for independence.

SUMMARY

Reading plays a variety of roles in the learning and use of language.

Literacy training is needed for students who are illiterate or semiliterate in their first language, or who need to learn the writing system of English.

Reading of everyday print messages (signs, labels, instructions, brochures) serves to motivate students to read and to teach them useful life skills.

Narrative and expressive texts help students make the transition to extended reading, where they must learn to cope with problems of unfamiliar content and new patterns of text organization.

For academic and professional purposes, students must learn how to process expository texts to gather needed information.

Reading is a behavior which is made up of a large number of component skills, sometimes referred to as microskills. Some microskills have to do with aspects of the language, such as:

recognizing letters of the alphabet
matching spoken words and sentences with their written form
understanding sentence structure
understanding vocabulary
recognizing signals of text organization
recognizing signals of logical relationships

Other microskills have to do with processing the text in some way, such as:

surveying a whole printed work (brochure, book) to determine its relevance
scanning a text for specific information
skimming a text to get the gist of its content
picking out main ideas and supporting details
evaluating a text for accuracy, completeness, point of view

The exercises found in reading lessons aim at developing these microskills to the point where students can use them independently in their own reading tasks outside the language class.

Vocabulary exercises are quite varied, with some of the most common types being:

guessing the meanings of unfamiliar words
synonyms and antonyms
words in the same semantic field
common prefixes, roots, and suffixes
collocations
link words

In addition one may find many practical exercises in the use of the dictionary.

SUGGESTIONS FOR FURTHER READING

Language Experience Approach to Reading (and Writing)
Carol N. Dixon and Denise Nessel
Alemany Press, 1983
The Language Experience Approach is a very effective way to teach reading to students with limited language proficiency, and it may be used with learners of all ages from elementary school children to adults. Dixon and Nessel explain the approach and provide abundant examples of lesson plans, topics, and activities.

Developing Reading Skills
Francoise Grellet
Cambridge University Press, 1981
Describes and classifies various types of reading comprehension exercises, including all those types which are described here in Chapter Five. Provides a variety of examples for each type, giving the specific aim, the skills involved, and the purpose served by each exercise. All reading proficiency levels are represented.

Techniques in Teaching Vocabulary **(ED 106)**
Virginia French Allen
Oxford University Press, 1983
Comprehensive guide to teaching vocabulary, for beginning, intermediate and advanced students. Discusses aids to vocabulary teaching, deciding which words to teach, and how to determine which words students know through practical tests. Provides simple illustrations and is a good guide for daily classroom instruction.

CHAPTER SIX

TEACHING WRITING

First the roles of writing in the learning and use of language are examined. The next sections discuss techniques for teaching basic and expanded writing skills and for helping learners gain control of the writing process. The chapter concludes with suggestions for ways to respond to students' writing and sample exercises for teaching writing skills.

ROLES OF WRITING IN THE LEARNING AND USE OF LANGUAGE

Let's begin by putting writing into perspective in relation to the other language skills. Where your native language is concerned, in ordinary, everyday use, you are far more likely to be listening to, speaking, or reading the language than writing it. This is true even though you are a professional with a job which requires you to carry out frequent writing tasks: memos, letters, reports, lesson materials, and the like. When it comes to a second language, professional people may find that a good reading ability is essential, but for their on the job writing tasks they may be more likely to use their native language. Thus in practical terms, most people do not need to be as proficient in writing as they need to be in the other language skills.

In the English language classroom, writing activities serve two different purposes. On the one hand, they help your students to learn the kinds of personal, academic, or professional writing which they will use in their daily lives. On the other hand, writing in English has a more purely pedagogical role. It reinforces the learning which goes on through the medium of the listening, speaking, and reading skills.

In the classes which you teach, whether for beginners or more advanced students, you will probably find that you often give writing assignments as a way of following up on listening and speaking exercises or reading activities. In addition, students in the higher grades (secondary school and above) may need to learn how to write well organized, carefully reasoned essays. The writing of one or more essays is often a requirement on national examinations. Widely used standardized English proficiency examinations also require such advanced writing tasks. (For example, the Test of Written English, requiring a half-hour composition, is now available as a part of the Test of English as a Foreign Language. The Cambridge First Certificate in English has a composition paper of one and a half hours.)

Stages in the Development of Writing Proficiency

In the teaching of writing, just as in the teaching of reading, it is helpful to have a long-range overview of how proficiency develops. You will notice that the links between

reading and writing become closer as students progress through the three main phases of the sequence.

Early stages of writing

Proficiency level
- Low beginners

Skills and features of English to learn
- Use printed/cursive forms of Roman alphabet (as appropriate)
- Learn general spelling and punctuation rules
- Use simple word, phrase, and sentence forms

Materials to use
- Basic literacy materials
- Writing tasks to follow up on oral and reading exercises
- Short narratives/descriptions using Language Experience Approach
- Dialogue journals

Expanded writing skills

Proficiency level
- High beginners and intermediate students

Skills and features of English to learn
- Use commonly occurring word, phrase, and sentence patterns
- Write paragraphs with topic sentences and supporting details
- Use link words to signal organization of paragraphs
- Practice techniques for pre-writing, revising, editing

Materials to use
- Dialogue journals
- Compositions using Language Experience Approach
- Exercises to teach organization of paragraphs
- Paragraphs of narration, description, simpler logical relationships

Academic writing skills

Proficiency level
- High intermediate and advanced students

Skills and features of English to learn
- Use discourse patterns expected in academic writing
- Develop a thesis with appropriate supporting details
- Become more independent in the writing process

Materials to use

Sequenced exercises to model and guide students' essays
Writing tasks simulating assignments in subject-matter courses

Your students may not need to learn the most advanced forms of writing in this sequence. However, you should keep in mind that many of the features of advanced writing tasks are present in embryonic form at lower levels of the sequence. Further, most students find that as they become more skilled at writing in one language, their writing in any other language they may know also improves. Perhaps surprisingly, this increased skill may even transfer from a second language to the first.

General Lesson Plan for Composing Assignments

It is difficult to give a lesson plan which will cover all types of writing assignments. When your students are composing (as opposed to doing writing tasks to reinforce oral or reading activities) you should always have a pre-writing phase and you should always allow plenty of time for revising. In fact, it is so difficult to separate writing and revising that the most appropriate lesson format consists of just two main phases:

Pre-writing

Brainstorming in various forms, oral and written
Analysis of models
Reading
Notetaking

Writing and revising

Time for multiple drafts
Feedback from teacher and other students

Basic Writing Skills and Reinforcement of Speaking and Listening

Your students may need writing instruction at the most basic level--learning to form the letters and other symbols of the English writing system. Students needing such instruction range from those who have neither reading nor writing skills in any language to those who are fully literate but who happen not to have learned a language which uses the Roman alphabet.

Chapter Five of this manual has a section on basic literacy training, and the Peace Corps *Literacy Handbook* (Manual M-21 available from Information Collection and Exchange) provides detailed guidance. Here are some general points to consider when teaching writing at this very basic level:

- Teaching the printed forms of letters, both capitals and lower case, has the advantage that there will be a closer match between the shapes which the students write and the shapes which they must read. However, older learners may feel that printed letters are for children and insist on learning the cursive forms which they associate with adult handwriting. Choose the forms which work best for your students.

- When you began to learn to write in English, you may have learned the letters in alphabetical order. A more efficient way is to group the letters according to their shapes. For example, a number of lower case letters in their hand printed form are "ball and stick" figures: a, b, d, p, q.

- At the same time that students are developing a legible handwriting, they can also learn spelling rules of wide applicability, as well as the use of common punctuation marks (especially the period, question mark, comma, and apostrophe).

Even beginning students can handle simple writing assignments, once they are able to form English letters in a legible and consistent way and can recognize a few English words in their written form. Keep in mind that your students should be able to understand everything that they are asked to write. Thus it makes sense to present new content first via the listening and speaking skills, and to use reading and writing to reinforce what has been mastered in the aural/oral activities.

In Chapter Five, the Language Experience Approach (LEA) was discussed as a way of teaching reading to beginners. It is easy and natural to extend this technique as a way of teaching writing to beginners. When used for writing, the LEA allows your students to express their own ideas, but it also permits you to control the difficulty of the writing assignment and to provide support in spelling, punctuation, grammar, and vocabulary as needed.

At this point you should return to Chapter Five to refresh your memory of the use of the LEA for reading. Then look at the following guidelines for using the LEA in basic writing activities.

1. Base student writing on personally meaningful topics, in the same way that you use students' dictation of their own experiences as the texts for beginning reading.

2. Have talk precede writing. Because writing is more difficult than dictating stories for the teacher to write, students should be given many pre-writing opportunities to review orally what they want to say in writing.

3. Emphasize the act of composing. Present writing as a form of communication, not a series of drills.

4. Recognize errors in usage, awkward phrasing, and difficulties with mechanics as natural outcomes of limited mastery of English. Handle errors very sensitively, placing more emphasis on helping the student make the meaning clear than on perfecting mechanical details such as spelling and punctuation.

5. Relate writing assignments to reading and oral language activities. At first, writing should be directly related to stories dictated by the students. As students are later exposed to a greater variety of reading material, the additional models of English can be used to refine written expression and broaden the content of written work.

[Carol N. Dixon and Denise Nessel. *Language Experience Approach to Reading (and Writing)*. Alemany Press, 1983.]

Two themes which appear in Dixon and Nessel's guidelines deserve further comment. The first is the emphasis on getting the students to communicate through writing. They recommend that even the earliest writing assignments be tied to narratives about personally meaningful topics. Contrast this type of assignment with another type in which the student writes out a list of unrelated sentences, either as practice to reinforce a particular grammar topic or as an exercise in the application of certain translation rules. If you are required to use textbooks which present writing as drills rather than as communication, you will certainly want to devise supplementary writing activities which allow your students to communicate on topics which have meaning for them.

The second theme is not as explicit as the first, but it is just as important. Composing is viewed as an iterative process. Writers gather their thoughts, search out additional information, rehearse vocabulary and phraseology, put something into rough written form, review what they have written, evaluate it for adequacy of content and coherence of organization, ask for critical feedback from another reader, add or delete content, reorganize to make the narrative or argument easier to follow, review and revise again (in fact, probably several times), and finally, edit to check for accuracy in grammar, vocabulary, spelling, and punctuation.

Note how much of this process is concerned with meaning. Note also that the writer usually does not "get it right" the first time around. Unfortunately, because of the way composing is most often taught, students get the impression that once they start putting words on paper, the result should be very close to a finished product. They fail to appreciate the importance of the pre-writing activities, and they are likely to think of revision solely in terms of proofreading for grammatical and mechanical errors.

If you teach writing as a process it is almost guaranteed that you will encourage your students to communicate through their writing. But you must remember two key points. First, give your students enough time in pre-writing activities to gather their thoughts, discover the language needed to express them, and establish the focus of the composition. Secondly, show by your response to their writing that your first concern is the message they are trying to convey. You will defeat your purpose if you immediately start marking up the grammatical and mechanical errors that you find.

Many teachers find it unnerving to return a composition to a student in which there are errors which have not been picked out with red ink or otherwise commented upon. Perhaps it will help to view your students' composing efforts in the following way. In the earliest stages of learning the writing skill, the goal is to gradually increase the length of

the compositions. Don't expect polished productions. Instead, place the emphasis on the pre-writing activities and on helping the students to get their ideas down on paper. As your students' writing proficiency increases, you can gradually lead them into techniques for revision and you can set up writing assignments so that they have time to produce one or more nonfinal drafts. Even then, as you respond to an early draft you should think primarily of how clearly and effectively the message has been presented. In a later section of this chapter you will find some specific suggestions on ways to respond to students' written work.

Expanded Writing Skills and Reinforcement of Reading

If you are teaching very young students, or absolute beginners of any age, most of the writing assignments which you give will be under careful control. Students may do copying exercises to learn letter formation, spelling, and punctuation. Written grammar exercises and written answers to questions on reading assignments are two other types of controlled writing. Even when you use the LEA to teach writing, you are controlling the composing efforts of your students.

These controlled writing assignments play an important role in developing the basic language proficiency of your students. Of course, controlled writing also has its limitations. It doesn't allow your students to be creative or to go very far in expressing their own thoughts. Controlled writing has even more serious limitations if you rely on it for teaching essay writing skills. Students don't get the independent practice they need in selecting a topic to write about, finding supporting details, or discovering an appropriate way to organize their compositions.

So, while controlled writing assignments are useful for some purposes, your students' writing activities need to be expanded in two ways. They must be allowed to be more communicative and they must be encouraged to be more independent.

Learning to Write While Learning to Communicate

In recent years, many language teachers have tried an interesting technique for encouraging students to write more, and to communicate more through their writing. The technique, called dialogue journals, is a form of interactive writing between the teacher and the student. The beauty of the technique is that you can use it with students of any degree of language proficiency, even with beginners. This is the way it works.

Each student has a composition book which he or she uses as a diary or journal. On a regular basis, preferably every day, students write in their journals as much or as little as they want to write, on whatever subject interests them at the moment. They can return to the same topic in a later entry if they like, or they can treat a new topic each time. They can ask the teacher questions about features of language or culture, or about personal matters if they need to. They can express opinions and make requests.

The dialogue aspect of dialogue journals results from the way the teacher responds to the students' entries. As frequently as possible, depending on the size of the class, the teacher asks to read the students' journals and writes an answering entry in each one. In effect, the teacher and the students carry on a conversation via the journal. Here are examples

of two exchanges. The first example shows the third daily entry from the journal of Laura, a sixth grade student from Italy who has had no prior English language training.

Laura: Ms. Reed, I like dis room and I like you Bekes you are a good teshir and teach my English. I like evryBety.

Teacher: Everybody likes you, too, Laura. Did you read the book? We will read every day.

The second example is from the journal of Kazutomi, an adult Japanese student studying English in an intensive summer program in the United States.

Kazutomi: I don't buy a dictionary yet. If you take me bookstore and choose my dictionary, I am delightful. Prepositions are very difficult for me. In Japan, when I take English Examinations, I lose points due to prepositions. Also, I want to know about an idiom.

Teacher: Good. Let's go to the bookstore on Friday at 4:00. I will meet you there. I can't go today because we have a faculty meeting. So Friday at 4:00 outside the bookstore, OK?

As I said, we'll have several lessons about prepositions. There are some rules we can study but often you just have to memorize them.

Idioms are a lot of fun. I'll try to use more when I write to you. Then if you don't get it (understand it) (an idiom) you can ask. OK?

[Jana Staton. "Dialogue Journals: A New Tool for Teaching Communication." *ERIC/CLL News Bulletin* 6(2), March 1983.]

Notice how in each case the teacher treats the student's entry as a message rather than as a writing sample to be corrected. At the same time, the teacher's response subtly reshapes parts of the student's entry and provides a model of correct language.

Teachers who have used dialogue journals with their students throughout a semester have found that they bring many worthwhile results, both personal and pedagogical. Because the written dialogues are informal and private, most teachers feel that they achieve a greater mutual understanding with their students. On the pedagogical side, the students gradually increase their writing competence, moving toward greater independence as writers. Thanks to the feedback provided by the teacher, they gain a greater understanding of the features of written English. Their entries become longer and more complex. At the same time, because they are exploring their own ideas and interests, they

are building up a store of topical material which they can mine for later writing assignments of a more formal sort.

Mastering Features of Written Discourse

As your students advance to more complex forms of writing, the links between reading and writing become increasingly important. The texts that you use for instruction in reading provide your students with food for thought and topics for oral and written discussion. At the same time, the formal features of different types of written discourse serve as models which your students can use in their own writing. As you take up different features of discourse in reading assignments, you can introduce parallel writing activities which employ the same features. (See the section "Some Significant Features of Expository Prose" in Chapter Five.) To complete the circle, when students have tried to incorporate new formal features into their writing, they become more aware of those features when they crop up in subsequent reading assignments. Thus reading and writing play mutually enhancing roles.

In Chapter Five of this manual, among the examples of exercises for the development of the reading microskills is one type which helps students to pick out formal discourse features. Such exercises are an aid to reading comprehension, but they also have a purpose in writing instruction. Properly used, they can help students learn to organize their thoughts and present them in writing according to commonly used patterns of written discourse.

Students learn, for example, that in a narrative the sequence of events is a central factor. Although the writer may deliberately choose not present the events in strict chronological order, once the tale has been told the sequence of events must be understood. Another type of writing where chronology must be taken into account is in the description of a process. For maximum clarity, each step of the process should be described in order; otherwise confusion may result. Chronological order also figures in the explanation of a chain of causes and effects.

Other types of logical relations hinge on the perception of similarities and differences: contrast, comparison, analogy, the classification of like things together, and the definition of things, where distinguishing characteristics are pointed out. Whatever the logical relation, a certain thought pattern will be called for, and this in turn must be matched to the writing patterns which we conventionally use for presenting it.

Learning the Writing Process

In order to become independent writers, your students not only must master the formal features of written English, but must also become more conscious of the writing process itself and learn techniques which will make the process work more smoothly for them. In particular, you can show them various devices to use during the pre-writing phase which will launch them more confidently into the first rough draft. Further, you can give them guidelines and techniques for the revising phase of the process which will encourage them to look for and remedy substantive deficiencies in their writing, rather than simply making a clean copy of the first draft.

Pre-writing

The purpose of the pre-writing phase of the process is to get the kettle boiling. When your students begin a writing project they need ideas, a purpose or plan which will provide a focus for the ideas, the language with which to express the ideas, and enough interest and enthusiasm to sustain the effort of getting the ideas down on paper. Depending upon the age of the students, and the level of their language proficiency, a variety of techniques may be used for launching the project.

One of the most flexible of these techniques is brainstorming. It can be done with either novice or experienced writers, young or old, individually, in small groups, or as a whole class. The point of a brainstorming session is to free associate, to produce as many ideas on a given topic as possible, as quickly as possible, without worrying about the quality of the ideas or about grammar, spelling, or punctuation.

Ann Raimes points out that, with any one of a number of different points of departure (a personal experience, a picture, a map, a reading selection, a textbook topic, even an examination question), brainstorming can be used to start the writing process. You can vary the type and content of the prompt according to the nature of the writing assignment and the language proficiency of your students. Here is how Raimes uses brainstorming together with a picture as a prompt.

> The students see a photograph in which a young girl and an old man are sitting together on a park bench and playing checkers. (The photograph is from a collection by Edward Steichen, *The Family of Man*.) They are asked to observe and talk about the picture.
>
> Examples of responses from a group of four students:
>
> -- She is probably about four years old.
> -- I wonder who's winning?
> -- Where is her mother?
> -- Does her mother know she's playing with the old man?
> -- He's her grandfather.
> -- I like his face.
> -- He looks like my grandfather.
> -- She's pretty.
> -- What time of day do you think it is?
>
> The students make comments and free associations for about five minutes. Then they make written notes, examine them, summarize them, and develop them into a topic for a more focused discussion. After the second, more focused discussion they do a writing assignment.
>
> [Ann Raimes. *Techniques in Teaching Writing*. Oxford University Press, 1983.]

A variation of brainstorming has the students asking speculative questions about a reading selection. The questions lead to discussion, which is then followed by a writing assignment.

Ann Raimes shows an example of speculation as applied to a reading selection for intermediate level students.

> When the fire engine left the fire station on Hicks Street at 8:00 p.m. on Saturday, the fireman Bill Roscoe did not know that he would return a hero. Flames were leaping out of a first-floor window of the corner house on Livingston Street. Neighbors, police, and firemen stood outside on the sidewalk. Suddenly they all looked up and shouted as they heard a scream. A boy, about ten years old, appeared at a third-floor window. It wouldn't open. He was very frightened. Bill Roscoe dropped the hose, stepped forward, jumped, and grabbed the bottom rung of the metal fire escape ladder. Then he climbed up to the window, broke it, pulled the boy out of the window, and carried him down the ladder. Both were safe, and the crowd cheered.

In asking speculative questions, students have to think beyond the given text. These are some of the questions which could be asked about this reading selection.

> Why was the boy alone in the house? What does a fireman do every day? How would the boy describe the event in a letter to his grandmother? What letter would the owner of the house write to the insurance company? What precautions should everyone take to prevent fire at home? How would the boy describe the incident? Would you like to be a fireman/-woman? Why or why not?

The more promising questions are those which can set off a discussion generating lots of ideas, which the students can then incorporate into a follow-up writing assignment.

Still another variation of brainstorming is a technique called loop writing or looping, which is more appropriately done on an individual basis with students at an intermediate or advanced level of proficiency. Each student writes without stopping for five to ten minutes, putting down anything that comes to mind on a given topic. As in all forms of brainstorming, there is no editing. No worry about the aptness of the ideas, the brilliance of the prose, the accuracy of the grammar, spelling, and punctuation. The student then stops, reads what has just been written, reflects on it, and then sums it up in a single sentence. This sentence becomes the kernel idea for the next loop. After going through this procedure two more times, the student should have arrived at a summary sentence which he can use as the focus for an essay. The following example shows looping as used by Julio, a college ESL student in the United States, but the technique works well also for students in secondary school and for adult learners.

Loop 1

> Because I arrived late to class I am very sorry but I had to talk with a person of Mexico who is going to come to study here the next month and I opened my house and help for the time he will need to find a home for he and his family. Then I came running to class. And I am writing same

thing I did yesterday. I received a cassets I bought and I was listening to some of them I am very happy with the music I bought and I enjoyed listening to Chakovsky's 1812 simphony, the best of the classics played by the most famous piano player Liberace in which he plays the always beautiful Tehowcorsky number one concerto. Also a bought another about jazz. . .

It takes Julio some time to settle into the routine, but he then starts to roll with the description of the cassettes he has just bought. Upon reflection he decides he wants to write about why he likes music, and this is shown in the first line of the next loop.

Loop 2

I like music because is a kind of communication.

Music was used for our ancestors to express their feelings in situations such as religion, war, love, etc., and music is still used for the same purposes now a days. For example, you can know the feelings of Schuber when you listen to some of the famous Schuber's senatos which are blue and become you sad.

Music is also used to express protest about political situations. For example, "The Jolckloristas" which is a latinamerican music group, sing several songs against the situation in Chile, Argentina, etc.

In my opinion these are some of the reasons for which I consider music a kind of communication and for this reason I use music to communicate my feelings too by means of songs I wrote to my father, my mother and my wife. . .

Reflecting on the second loop, Julio decided that the most important idea was feelings, and this led him to think of music in a more metaphorical sense.

Loop 3

What do you need to listen to music?

You need just be quiet for a minute and you can hear your own music which can tell you if you are sad or happy. This can result you so funny that you aren't going to try but think, which music is a deaf and dumb person listen to? You can answer any music because they don't know how to produce it: they don't know the noise. Nevertheless I tell you they have their own internal song, their heart, stomach, etc. they can feel more than us because we have more noise outside that is impossible we hear the beautiful song our heart play when he works.

> We can listen to a beautiful music authors play but I recomend you try to be quiet for a minut during your busy day and get a chance to heard your heart sing when he works it will be the best of all experiences you can hear our all fascinating musics there are in the world.
>
> [Jane B. Hughey et al. *Teaching ESL Composition*. Newbury House Publishers, Inc., 1983.]

Besides being an individual rather than a group technique, looping takes a longer time to work properly than other forms of brainstorming. You and your students must allow for this and give the ideas a chance to flow and develop. If Julio had stopped after the second loop, he might have had a workable focus for his essay. However, it is apparent from the way the third loop develops that Julio's thoughts had not yet jelled. In the third loop Julio has finally found a focus that interests him, and it is quite likely that the essay he now writes will be more interesting to his readers than an essay based on the second loop would have been.

Revising

The purpose of the revising aspect of writing is to make sure that you have actually said what you intended to say. The focus is still primarily on ideas, though (as compared with pre-writing activities) you have to be more critical of the way in which the ideas are expressed.

Students often think of revision as being one single step, the last step before handing in the assignment. It is more realistic to think of revision going on constantly as you write. Even in pre-writing activities, one can often find revision going on, as some ideas are discarded while others are retained and more fully developed.

Your students are likely to think of revision in the same way that their teacher does. You can set the example by planning writing assignments so that there is clearly more than one revision stage. Show them through your own reactions that comments, suggestions, and other responses in the earlier revision stages should be directed at the message. Grammar and spelling can wait until the end. Ann Raimes gives some practical suggestions:

> 1. When you pick up a student's piece of writing, don't immediately reach for a pen or pencil. Read the whole piece through before you write anything.
>
> 2. Look for strengths as well as weaknesses, and let the student know what the strengths are.
>
> 3. Your main job is to help the writer see what to do next. Ask yourself: What should the writer do now to improve this paper? What does this paper need most?
>
> [Ann Raimes. *Techniques in Teaching Writing*. Oxford University Press, 1983.]

Here is an example of a student composition, the way Raimes responded to it, and the subsequent revision by the student:

> Ever since I was a small child the magic of tricks always were mysterious to me. One person who I believed was a master of it is Harry Houdini. He was the greatest and his magic will live on as the greatest. If I was to meet him at my magic dinner, all my mysteries would be answer. Maybe he will even teach me a trick to amaze my friends. I feel I'm the person who should find out the secrets that were buried with him.
>
> Comment:
> You have made me very interested in Houdini. What did he do that was so great? What mysteries do you want to be answered? What exactly were the secrets that were buried with him? I'd like to know.

This is a real success story. The student not only reacted to the specific questions of the teacher, but she also corrected the subject-verb agreement problem in the first sentence without having it called to her attention.

> Ever since I was a child the magic of tricks always was mysterious to me. One person who I believed was a master is Harry Houdini. All his escapes from chains and jails shocked millions. His death in the water tank truly was a mystery. Some people think he did not know how to escape; others believe he suffered a bad cramp. I will find out at my dinner. I would like him to even teach me a trick to amaze my friends.

The story doesn't end there. The student, bothered by the mystery of Houdini's death, went to the library to research the question. She found out that Houdini had died of peritonitis. So she revised again.

You may feel that it is not practical to try to carry out Raimes' suggestions in large classes, but there are ways to cut down on the teacher's work load in reading student compositions while still preserving the emphasis on revising to clarify the message.

- Each student working independently uses a checklist to guide the revision of the paper. The checklist might consist of a series of questions. What is your purpose? Which sentence states the purpose? Where are your supporting ideas? Are they clearly stated? Have you given examples where they are needed? etc. For more elaborate writing assignments, more elaborate checklists may be devised.

[Raimes. *Techniques in Teaching Writing.*]

- Students work in pairs or small groups, reading their papers aloud to each other. Students sometimes discover their problems for themselves in this way. The other members of the group, serving as

the audience with whom the writer is trying to communicate, ask questions about anything in the paper that they don't understand. (They should not critique the grammar.)

[Raimes. *Techniques in Teaching Writing.*]

- Each student exchanges papers with a partner. The partners use a checklist such as the following to respond to each other's paper.
    1. Who do you think is the audience for this essay?
    2. What is the purpose of this essay?
    3. Underline the thesis statement and the topic sentences in the essay. Circle the controlling ideas in each.
    4. What is the best part of the essay?
    5. What questions could you ask the author?
        a. Are there places where more information is needed?
        b. Are there places that you find confusing?
        c. Are there details that do not contribute to the main ideas in the essay?
        d. Are there examples that do not relate to the thesis statement?
        e. Is there information that the audience will already know?

[Joy M. Reid. *The Process of Composition.* Prentice-Hall, Inc., 1988. Reprinted by permission of Prentice-Hall, Inc., Englewood Cliffs, New Jersey.]

After your students have revised their work under the prompting of one of the above techniques, you can then read the papers and will probably find fewer problems to deal with. Another suggestion is to designate some writing assignments as "practice compositions," not requiring your students to polish them to perfection. As the semester progresses, the students will become more proficient at managing the writing process and you can set higher standards for their output. You might then ask them to use their greater writing skill to return to the earlier practice compositions and revise them.

EXAMPLES OF EXERCISES TO DEVELOP THE WRITING SKILLS

Exercises for beginning writers should build on material which is already familiar to the students. The pre-writing phase should contain a lot of oral work and the actual writing done by the students should be limited and controlled in various ways. Here are some suggestions for beginning writing activities which are guided by the technique of the Language Experience Approach.

- Have students dictate the first part of a story. After three or four sentences have been dictated, give the students the story to complete independently in writing.

- Give students copies of cartoons from which the characters' dialogue has been omitted. Have them compose orally, experimenting with various things the characters might say, and then write their ideas on the cartoons.

- Have students invent and act out brief social exchanges: asking directions, making a purchase in a store, greeting someone in the street, ordering food at a snack bar. Then have them write these in dialogue form.

[Carol N. Dixon and Denise Nessel. *Language Experience Approach to Reading (and Writing)*. Alemany Press, 1983.]

If you are teaching beginners, you may find that the LEA is so effective you will want to use it for most of your less controlled writing assignments. However, you should not forget the value of dialogue journals in encouraging students to write more extensively and communicatively. Remember also that as your students' writing proficiency develops, they need more assignments to help them to become independent writers.

Expanded writing skills require students to produce longer and more complex sentences. For this purpose, many writing textbooks contain exercises in which the students are instructed to combine two or more simple sentences into a single more complex sentence. For example, the exercise might contain pairs of sentences which the student is to combine by making one sentence into a relative clause which is then used to modify some noun in the other sentence.

History is the course. + It causes me the most trouble.
= History is the course which causes me the most trouble.

This type of exercise can be quite helpful, but you should be aware of its limitations. The focus here is more on the grammatical form of the sentences than on the way sentences are strung together to form a discourse. For this reason, students should also sometimes do sentence combining exercises within the context of a whole paragraph, as in the following example.

Directions: The following paragraphs are written in short, choppy sentences. Combine some of the sentences to increase the unity and coherence of the paragraphs. It may be necessary to rewrite some of the sentences; use coherence devices, and perhaps even rearrange the sentences.

1. It's snowing outside. I feel a kind of loneliness. Everything looks lonely outside. No one is on the streets. All I see are empty cars and snow. The trees are bare. They look cold. They look lonely, too.

2. This is not my first time away from home. It is the longest. Maybe it is the most helpful. I have to learn to be independent. I have to solve my own problems. That will make me more responsible. I have to keep track of my money. I have to be careful how much I spend. If my decisions are wrong, it's my own fault. It's no one else's fault. Being alone is the best way to learn responsibility.

[Joy M. Reid. *The Process of Composition*. Prentice-Hall, Inc., 1988. Reprinted by permission of Prentice-Hall, Inc., Englewood Cliffs, New Jersey.]

Notice that combining sentences within the context of a paragraph is much more like an authentic revision activity. There is no single correct answer to an exercise such as this. Students can compare their results and discuss the differences.

Students need help in organizing their paragraphs and longer essays into coherent patterns of discourse. The following is an exercise which points up the need when writing a narrative to put events in a chronological order.

1. Issue a muddled picture sequence to Group A. Tell them to put the pictures in the correct order.

2. Issue a muddled sentence sequence to Group B. Tell them to put the sentences in the correct order, independent of Group A.

3. Call Group A to the front of the room. Tell them to hold up their pictures in the order they have decided upon. Ask Group B whether the picture sequence matches the order of their sentences. Encourage class discussion as to the correct order of events in the story.

4. When an order is agreed, tell members of Group B to stand with their "partner" in Group A. Ask individual students to read sentences from the story.

5. Tell the groups to return to their seats, and then display the picture sequence at the front of the room, together with verb cues in the simple past tense. Tell the class to write the story.

[Ronald V. White. *Teaching Written English*. George Allen & Unwin, 1980.]

The next exercise also makes students more conscious of patterns for organizing discourse. It uses the technique of guided analysis of a model essay. After the students have been led to understand the organization of the model essay, they write an essay of their own guided by the model and by a new set of data provided by the teacher or the textbook writer.

This technique has wide applicability, but would probably not be usable with very young learners, since some degree of abstraction is needed for discovering the author's organization and then applying it in one's own writing. On the other hand, analysis of a model works well for logical relationships such as comparison and contrast or cause and effect. Relationships such as these do not lend themselves as readily to the type of "physical" representation which was used for chronological order in the previous exercise.

The following example shows how to use analysis of a model in an essay organized to present a comparison and contrast.

1. The students read an essay describing two brothers. (It could be two towns or cities, two books, two holidays--any two things which may be compared and contrasted.)

2. The students analyze the essay with the help of a table such as the following, a list of the characteristics on which the two brothers are compared. Extracting details from the essay, the students become aware of how the author presented the similarities and differences between the two brothers.

	Robert	John
Age		
Physical appearance		
Way of dressing		
Occupation		
Favorite pastime		

3. Now the procedure is reversed. The students are given a second table already filled in. Using the data in the table, and following the model of the essay about the brothers, they write their own comparison and contrast essay about two young girls.

	Marie	Ruth
Age	12	12
Physical appearance	short, chubby	tall, thin
Way of dressing	neat, feminine	careless, casual
Performance in school	star pupil	indifferent student
Favorite pastime	reading alone	playing with friends

The type of text which may be taught by using the analysis of models ranges from personal and business letters, through various types of expository paragraphs, to longer texts such as critical reviews and descriptions of laboratory experiments. In the following example, the technique is applied to a paragraph of description.

First the students see a model paragraph.

> The librarian for the children's section of the City Library will have a variety of responsibilities. Duties will include planning, organizing, implementing, and evaluating children's programs and services. The librarian will be responsible for building and maintaining the library's children's collection as well as supervising the staff of the children's section. The candidate for this position must have a bachelor's or master's of library science degree from an accredited library school and 3 to 5 years' professional experience. This person should enjoy working with children and should also be able to supervise adults. The salary will be commensurate with qualifications and experience.

The students analyze the paragraph by answering a series of questions:

1. According to the topic sentence, what position does this paragraph describe?

2. Fill in the spaces with information from the paragraph.
   Duties and responsibilities:

   Qualifications:

   Salary:

3. For what audience was this job description written? For what purpose was it written?

In the next step, the students see a format for this type of paragraph:

Format for Writing Static Description
Job Description

Topic Sentence: a statement naming the job and the place of employment

Support: duties and responsibilities qualifications (professional and personal)

Concluding sentence: a statement about salary for the position

Finally, they are given information to write into a paragraph similar to the model paragraph:

> A head nurse is needed in the intensive care unit of the University Hospital. Use the following information to write an advertisement describing the position for the newspaper.
>
> HEAD NURSE--INTENSIVE CARE UNIT
>
> Responsibilities: Planning, organizing, and directing all intensive care unit activities
> Teaching staff and patients
> Performing surgical, postoperative, and medical procedures
>
> Qualifications: 3 to 5 years' experience in critical nursing
> Registration with the State College of Nurse
> Managerial skills
>
> Interested Applicants Apply to: M. N. Smith
> Director of Personnel
> University Hospital
> 1 Belmont Avenue
> 392-2146
>
> Topic Sentence: State the position available and the place where it is available.
>
> Support: Describe the responsibilities and qualifications.
>
> Concluding Sentence: Tell applicants how to apply for the job.

[Joyce Pagurek. *Writing Workshop*. Newbury House Publishers, Inc., 1984.]

MORE ADVANCED WRITING TASKS

Many of the techniques and exercises which we have already examined may also be used in connection with the types of writing tasks carried out by college and university students and professional people. In each of the following types of written text, students will need help with pre-writing and revising activities and techniques. The study of model texts will give them patterns for the overall organization of the discourse. Attention to logical relationships (description of processes, comparison and contrast, cause and effect, classification, and so on) will help them focus their thoughts and match them to patterns

for expressing the relationships in writing. The following are some of the types of advanced writing tasks for which you may need to prepare your students.

- o Objective reports: e.g., a report on a field trip, or a description of a laboratory experiment. (See Peace Corps Manual No. M-31 *ESP: Teaching English for Specific Purposes*.)

- o Summaries: e.g., summarizing (with or without critical commentary) a short story or an article done as a reading assignment.

- o Research papers: using appropriate reference material to support a chosen thesis through argumentation.

SUMMARY

Writing activities serve two purposes in the English language classroom:

Learning the types of personal, academic, and professional writing which students need in their daily lives.

Reinforcing the learning which goes on through the medium of the other language skills.

In planning and conducting writing activities with your students:

Be sure to include activities that allow your students to communicate ideas that are meaningful to them.

Include exercises which help your students understand and master the features of written discourse: overall patterns of organization, ways of expressing logical relationships, and so on.

Use pre-writing activities to generate ideas and provide the language resources needed for the writing task.

Show your students individual and group techniques for revising their written drafts so as to present their ideas in forms which take into account the needs and expectations of their readers.

Respond in the first instance to the message of the piece of writing, rather than going immediately for all the mechanical errors you can find.

SUGGESTIONS FOR FURTHER READING

Language Experience Approach to Reading (and Writing)
Carol N. Dixon and Denise Nessel
Alemany Press, 1983
With very little adaptation the Language Experience Approach may be used for teaching composing skills to beginners. The last chapter of this book shows how to organize writing lessons. It looks upon writing as a process including pre-writing, writing, and revising.

Techniques in Teaching Writing **(ED 107)**
Ann Raimes
Oxford University Press, 1983
Presents practical information relating to daily classroom instruction. Useful ideas, suggestions, and examples of teaching techniques that have proven successful in the classroom.

CHAPTER SEVEN

TEACHING GRAMMAR

This chapter begins by explaining the differences between grammar for native speakers and grammar for language learners. It continues with a description of the grammar aspects of the Grammar Translation Method, Direct Method, Audiolingual Method, and Communicative Approach. It discusses the problem of sequencing and suggests ways to deal with grammar in the classroom. The chapter concludes with a description of reference grammars and an annotated bibliography of grammar exercise books and reference grammars.

SOME DEFINITIONS, TERMS, AND DIFFERENCES

Grammar as Seen by the Non-Specialist

Native speakers usually think of English grammar as a subject studied in school. Studying grammar teaches you how to talk and write correctly. Note the word "correctly." You already know how to talk, having learned the language as a toddler. And you had at least the rudiments of writing well in hand before you started studying grammar. The study of grammar was sort of an embellishment and refining of something you already knew.

A large part of grammar for the native speaker is learning the names for elements of the language--nouns, verbs, prepositions, and the like--and learning how they work together in prepositional phrases, sentences, clauses, paragraphs, and so on. This aspect of grammar can be compared to an anatomy class in which you learn how your muscles work. You've been using your muscles successfully since you were born. Now you are learning what you and your muscles actually do.

Another part of grammar for the native speaker is fine tuning the language already used. Such things as exercises in which you choose the correct form of "lie" or "lay," activities teaching you to use "whom" in the right places, or instruction on identifying and eliminating dangling modifiers (e.g., "I saw an accident standing at my bedroom window"), are really attempts to correct tiny mistakes in your use of the language.

Grammar as Seen by the Linguist or Grammarian

To a professional in the field of grammar--a linguist--grammar is the study of how words and phrases are arranged in the expression of thoughts and ideas. This study of the language is parallel to a biologist's study of a plant or animal. What are the various organs in this organism? How do they work? What do they do? How do they interact

with one another? The linguist approaches a language in the same way. Some of the questions which a linguist might ask are:

> What are the basic elements in this language? What are the words, prefixes, suffixes, etc.?
>
> How do the basic elements work? How do they combine to communicate such things as negatives, questions, the relative time that something happened, etc.?
>
> How do the elements interact with one another? In what order do they occur in a phrase or sentence? What combinations communicate what ideas?

Grammar in an EFL/ESL Context

From the point of view of the language learner, learning the grammar of the language is closer to the linguist's position than the non-professional native speaker's. The learner needs to know what the words of the language are and what they mean. He also needs to know how to combine these words to say what he wants to say.

> Example: A speaker of Japanese has to learn sooner or later that in English the verb comes in the middle of the sentence rather than at the end of the sentence as it does in Japanese:
>
> | | |
> |---|---|
> | English statement word order | This is a book. |
> | Literal translation of Japanese | This a book is. |

All approaches to teaching English, all textbooks, and all EFL/ESL teachers, deal one way or another with the teaching of English grammar as it is defined by linguists--the words of English and their combinations. The important thing for you to remember is that grammar in an EFL/ESL context is quite different from the grammar you knew and loved (or didn't love) in school.

GRAMMAR ASPECTS OF MAJOR APPROACHES TO LANGUAGE TEACHING

This section will give examples of textbooks written within the three broad categories of language-teaching approaches discussed in Chapter Two and show how grammar is dealt with in each approach. Each example is an excerpt showing only the grammar presentation aspects of the lesson. In all three examples the same grammar point is taught, the sentence pattern "This is a _____." You will be able to see the differences in the way the three approaches teach the same feature.

Traditional Grammar Translation Method

Description

The essence of this approach is that the grammar of the language is presented explicitly

by rule (generally in the native language of the student), with example sentences in the target language. The student:

- o learns this rule by studying the example sentences;
- o translates sentences exemplifying the rule into his language;
- o translates sentences from his language into the target language.

Example

Figures 7.1-7.4 are taken from a textbook for Japanese junior high school students written within the Grammar Translation Method. The point to be taught, as mentioned before, is the sentence pattern "This is a _____ ." The student reads the explanation of the pattern in Japanese. Note the model sentence "This is a piano." (See Figure 7.1.) The student then studies the example sentences given in Figure 7.2, and practices the pattern by translating parallel sentences from Japanese (Figure 7.3). In Figure 7.4 there is further explanation of the grammatical structure of the sentence. As you can see, there is very little English used. The discussion in the textbook, and in the classroom, is in Japanese.

Comments

Students who have learned English well via this approach typically have the grammar of English down pat. In fact, they generally know much more English grammar than native speakers do. They can read English quite well and in many cases can write it well. Such students are often weak, however, in the oral aspects of language. Their pronunciation tends to be difficult to understand, they have great difficulty understanding native speakers, and their fluency is quite low. These last two problems tend to lessen if students are in an English-speaking environment for any length of time. The solid grounding in grammar and written English allows them to establish relationships between the oral and written language. Fluency comes with practice in any circumstances.

Critics of the Grammar Translation approach point out that hearing and speaking a language are what language learning is all about, and if an approach doesn't allow the student active practice in hearing and speaking, there is something dreadfully wrong with the approach. They also contend that learning all that grammar is a waste of time. Just as young children learn to speak a language without benefit of grammatical instruction, the language learner can do the same.

These criticisms have been pretty much accepted throughout England and the United States, and have led to the abandonment of the Grammar Translation Method in EFL and ESL teaching. However, Grammar Translation is extremely widespread in other countries, largely because it is the only approach that does not require the teacher to speak the target language well. Given the emergence of English as a world language, and the consequent great demand for English instruction in third world countries, it is inevitable that people who know only a little English will find themselves teaching it. These teachers will naturally opt for a language teaching approach that puts the least pressure on their English abilities. The Grammar Translation Method meets their needs admirably and, in addition, is probably very familiar to them as the way in which they themselves learned the English they know.

EXAMPLE OF THE GRAMMAR TRANSLATION METHOD

英語の文

UNIT 2

==========

On this page, the sentence
"This is a piano"
is introduced.

All the words are translated
and explained in Japanese.

==========

cassette **2B**

ここでは英語の文について勉強します。
単語をいくつか組み合わせてひとつのまとまった意味を表すものを文といいます。

This is a piano.

この文は4つの単語からできています。This, is, a, book の4つです。「これはピアノです」という意味を表しています。piano という単語を book「本」という単語におきかえると This is a book.「これは本です」となります。

文を書くときに注意しなければならないのは、単語と単語の間を1文字分くらいすつあけることです。また、文のはしめの語の最初の文字は必ず大文字になります。上の文の This は this が文のはしめにきて t が T にかわったものです。終わりにはふつうピリオド（.）を打ちます。

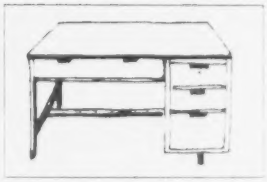
文を書くときにも、声に出して発音しながら書きましょう。書いた文をまた読む練習もくり返してください。

Figure 7.1 From *Grolier English Study Course for Junior High School Students*. Grolier International, Inc., 1978. Reprinted by permission.

英語の文　1

This is a ～ .
これは ～ です.

Here, the student is shown other sentences like the model "This is a piano."

1 

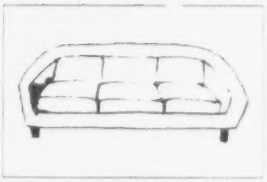
This is a desk.

2

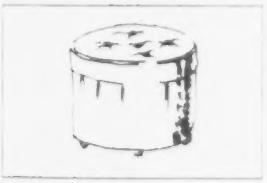
This is a table.

3

This is a chair.

4 

This is a sofa.

5 

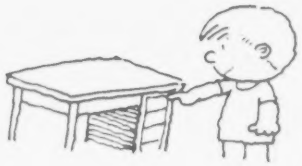
This is a stool.

Figure 7.2 From *Grolier English Study Course, Book 1.* Grolier International, Inc., 1978. Reprinted by permission.

==========

On this page, the student practices the model by translating from Japanese into English.

==========



1 これはつくえです。

2 これはテーブルです。

3 これはいすです。

4 これはソファーです。

5 これはスツールです。

Figure 7.3 From *Grolier English Study Course, Book 1.* Grolier International, Inc., 1978. Reprinted by permission.

● 覚えましょう ●

This is a crown.
これは王冠です.

Ⓠ「これは～です」というには…

Ⓐ This is ～. の形を使います.

More explanation of grammar in Japanese.

This is a book.
これは本です.

Ⓠ **this** にも **is** にも意味があるのですか.

Ⓐ this は手近にある「1つのもの」をさすときに使います. 日本語の「これは」にあたります. is は「です」にあたります. 日本語との語順のちがいに注意しましょう.

This diagram shows the difference in word order between Japanese and English.

This	is	a cap	.
これは		ぼうし	です.

Ⓠ **a** は何ですか.

Ⓐ「1つの」という意味で,「もの」が1つのときのいい方です. 日本語になおすときはいちいち「これは1つのぼうしです」という必要はありません.

● 書きましょう ●

これは王冠 .....

Figure 7.4 From *Grolier English Study Course, Book 1.* Grolier International, Inc., 1978. Reprinted by permission.

Ramifications
The textbooks currently being published are almost all based on more modern approaches to language teaching which do not involve a direct treatment of grammar. On the other hand, your students are highly likely either to have studied English (or another language) via the Grammar Translation Method, or at least to know about the approach. Many will come to class or to your sessions firmly believing that they will not learn English unless you give them rules and require them to translate from one language to the other.

Direct Method and Audiolingual Method

Description
The essence of both the Direct Method and the Audiolingual Method is that the best way to learn a language is through habit formation. Students are exposed to model sentences which they practice in a variety of oral drills and exercises. This practice is supposed to lead them to "internalize" the grammatical structure of the sentence as a habit, after which they presumably can use the sentence type to express their own thoughts.

In the Audiolingual Method, oral language (including careful work on pronunciation) is stressed; written practice is considered secondary. In fact, in some Audiolingual curricula, written work is postponed entirely until the student has reached an intermediate level. While grammar is never dealt with overtly in the classroom, the sequence of presentation of sentence types and vocabulary is rigidly controlled, so that the student is exposed to sentences of gradually increasing complexity. The native language of the student is not used. The teacher is expected to use only English.

Example
Figures 7.5-7.7 are from *English for Today*, an ESL textbook written within the Audiolingual framework. In the sample pages, the sentence pattern "This/that is a _____" is presented, along with the corresponding yes/no questions and answers ("Is this/that a _____? Yes, it is./No, it's not.") The format of the lessons is:

- presentation of the model sentence;
- a series of oral drills which practice the model.

Note that the meaning of the sentences is conveyed entirely by pictures. The presentation and drill result, it is hoped, in the student's ability to use the pattern "This is a _____" to express his own ideas.

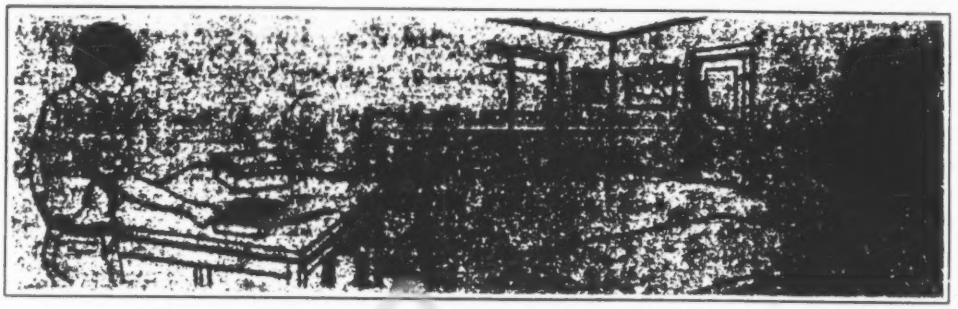
Comments
It is hard to find a student who has learned English solely through this approach. It is an "ideal" approach in the sense that even those who espouse its principles augment it in the classroom with activities which are counter to those principles. In any event, students who have studied English through this approach apparently find it hard to extend what they have learned into natural language situations. While they can do the drills well, they cannot use the language on their own without considerable additional work.

EXAMPLE OF THE AUDIOLINGUAL METHOD

Unit 1 **DESCRIBING THINGS AND PEOPLE**

Lesson One

THINGS IN THE SCHOOL



1 This is a book. That's a door.
This is a book, and that's a door.

book
box
chair
door
nouns map
pencil
picture
table
wall
window

a
and
is
that
this

that + is = that's

1.1 Practice statements with *This is a (book)* and *That's a (door)*. Use the pictures above or objects in the classroom.

1. book	a book	This is a book.
2. box	_____	_____.
3. chair	_____	_____.
4. pencil	_____	_____.
5. table	_____	_____.
6. door	a door	That's a door.
7. map	_____	_____.
8. picture	_____	_____.
9. window	_____	_____.
10. wall	_____	_____.

1.2 Practice statements with *This is a (book), and that's a (door).*

book/door

1. This is a book, and that's a door.

chair/map

2. _____, _____.

Figure 7.5 From *English for Today, Book 1*, edited by William R. Slager. McGraw-Hill Book Company, 1972. Reprinted by permission.

pencil/picture

3. _____, _____.

table/window

4. _____, _____.

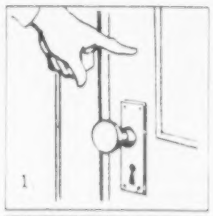
box/wall

5. _____, _____.

II Is this/that a book? Yes, it is. Is this/that a chair? No, it's not.

it
no
not
yes
it + is = it's

1.3 Practice "yes-no questions" with *Is this/that a (book)?* and the short answers *Yes, it is* and *No, it's not*. Use the pictures and objects in the classroom. S1 means "Speaker 1" (may be student, group, row, etc.).



S1: Is this a door?
S2: Yes, it is.

S1: Is this a map?
S2: No, it's not.

S1: Is this a picture?
S2: Yes, it is.

S1: Is this a window?
S2: Yes, it is.

Figure 7.6 From *English for Today, Book 1*, edited by William R. Slager. McGraw-Hill Book Company, 1972. Reprinted by permission.

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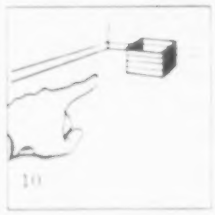
S1: Is this a wall?
S2: Yes, it is.

S1: Is that a map?
S2: Yes, it is.

S1: Is that a book?
S2: No, it's not.

S1: Is that a picture?
S2: No, it's not.

S1: Is that a window?
S2: No, it's not.



S1: Is that a wall?
S2: No, it's not.

Figure 7.7 From *English for Today, Book 1*, edited by William R. Slager. McGraw-Hill Book Company, 1972. Reprinted by permission.

Practical experience with the "pure" Audiolingual Method shows that, one way or another, sophisticated students will demand grammar explanation from the teacher. In a class of able Japanese students being taught the lesson from *English for Today*, one would expect that sooner or later one of them would ask for an explanation as to why the word order of "This is a _____" is different from the order of its counterpart in Japanese. Practical experience using the approach with unsophisticated students shows that they have no idea how to extract the abstract sentence pattern from the model or drill sentences. They are likely to wind up not learning very much at all unless the teacher supplements the drill with translations and direct explanations of the meaning of the sentences and words.

Critics of the approach point out that the material learned in class is of little relevance in real-life situations. They also point out how boring and artificial drilling is, and how little classroom language drills resemble actual use of the language. It has also been argued that, with students literate in their native language, the postponement of written work is ill advised, in that the postponement denies both teacher and students the use of well-developed learning tools and places a heavy memory burden on the student accustomed to writing things down.

Ramifications

If your textbook is based on the Direct Method or Audiolingual Method, your students are likely to need or want some grammatical explanation, and if grammar isn't your forte, you'll need some help. Later on in the chapter there is a section on reference grammars, the source of such help. Depending on how purely Audiolingual your text is, you might also have to augment it with materials to make the lessons more relevant and interesting to your students. If you have students experienced with Grammar Translation, you might have to supplement the textbook with grammar discussion and explanation.

Communicative Language Teaching

Description

There are many variations of communicative language teaching, some of which were discussed in Chapter Two. What all the variations have in common is that grammatical aspects of the language are considered less important than language use. Students are taught sentences and vocabulary appropriate to situations they find themselves in. In this kind of approach, model sentences and grammatical explanation and practice are built in, but they are secondary to the major purpose of communication.

Example

Figures 7.8-7.10 are from *ExpressWays*, a typical communicative textbook. The lessons in the book consist of a series of one-page segments, followed by a one-page summary of the vocabulary and grammatical points taught in the segments. In each segment, students are given a model conversation on a useful subject. To practice the model, several situations are set up, in which students are given the information they need to create variations on the model. As a final step, students are instructed to provide their own information as they create further conversations on the model.

EXAMPLE OF THE COMMUNICATIVE APPROACH

Figure 7.8 From *ExpressWays: English for Communication, Book 1* by Steven J. Molinsky and Bill Bliss. Prentice-Hall, Inc., 1988. Reprinted by permission of Prentice-Hall, Inc., Englewood Cliffs, New Jersey.

Is This Bus Number 42?
Is this Bus Number 42?
Yes.
A. Is this Bus Number 42?
B. Yes, it is.
A. Oh, good! I'm on the right bus!
Is this the "F" train?
No.
A. Is this the "F" train?
B. No, it isn't.
A. Oops! I'm on the wrong train!
Does this bus stop at Center Street?
Yes.
A. Does this bus stop at Center Street?
B. Yes, it does.
A. Oh, good! I'm on the right bus!
Does this plane go to Florida?
No.
A. Does this plane go to Florida?
B. No, it doesn't.
A. Oops! I'm on the wrong plane!
Is this the Number 7 train?
Yes.
1.
Is this the plane to Atlanta?
No.
2.
Does this bus go to the shopping mall?
No.
3.
Does this train stop in Yonkers?
Yes.
4.
Is this the boat to Hong Kong?
No.
5.
"IS THIS BUS NUMBER 42?"
Now present your own conversations.

Figure 7.9 From *ExpressWays: English for Communication, Book 1* by Steven J. Molinsky and Bill Bliss. Prentice-Hall, Inc., 1988. Reprinted by permission of Prentice-Hall, Inc., Englewood Cliffs, New Jersey.

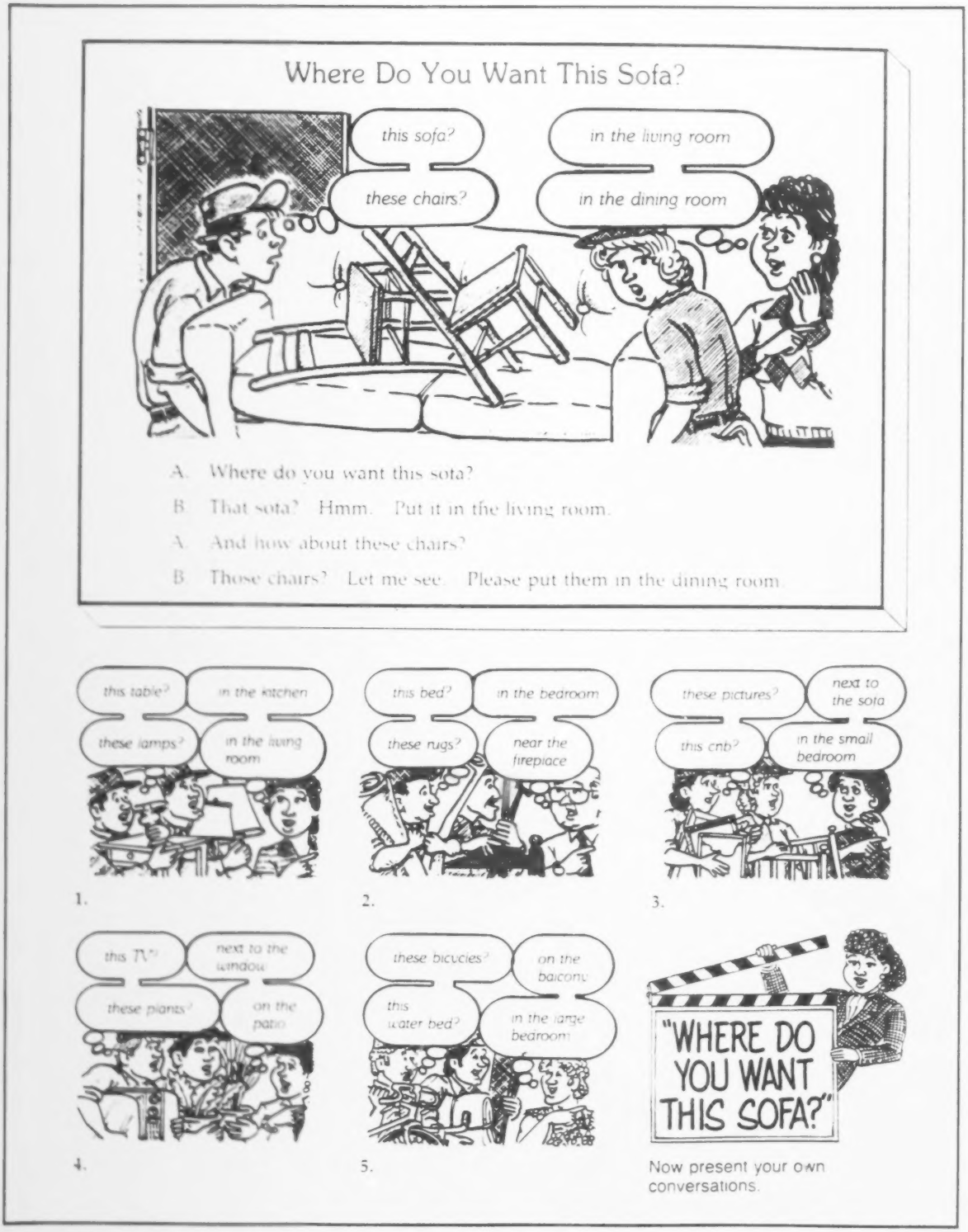


Figure 7.10 From *ExpressWays: English for Communication, Book 1* by Steven J. Molinsky and Bill Bliss. Prentice-Hall, Inc., 1988. Reprinted by permission of Prentice-Hall, Inc., Englewood Cliffs, New Jersey.

Figures 7.8-7.10 show lesson segments in which "this" and "that" first occur. Figure 7.8 is from Lesson 2, which covers the topics of the telephone, getting around town, and social communication. Students learn the question "Is this 328-7178?" as the way to ask if the caller has reached the right number.

"This" comes up again in Lesson 3, in the segment "Is This Bus Number 42?" (see Figure 7.9). Again, students learn the word in a particular context. The relationship between "this" and "that" is presented in Lesson 4 (see Figure 7.10), "Where Do You Want This Sofa?" This segment involves a different use of "this" and "that" (as adjectives--"this chair," "that sofa"--rather than pronouns).

Comments

Proponents of the various kinds of communicative language teaching argue that it improves on earlier methods because it teaches students to use the language in natural situations and therefore leads to fluency. Critics comment that it does not prepare the student for situations not covered in the textbook or class, and that it is difficult to predict in advance the situations for which the student will need language.

Critics also comment that the approach requires students to memorize a great deal of material without being shown the systematic aspects of that material. The grammatical aspects of the phrase "You have the wrong number" may be too complex to be taught at this point in the book, but students need the phrase if they use the telephone. They are to memorize it in its entirety, without analysis of its components. While this practice saves them a lot of grammatical bother, it requires them to memorize an arbitrary set of words, which has been demonstrated to be much more difficult than remembering patterned or structured items.

Ramifications

If you find yourself with a communicative textbook, and if your students expect grammar explanations, chances are that they will initially be uncomfortable with not knowing about the grammatical aspects of the components of a sentence. You will either have to help them overcome those feelings or explain the structure of the sentences as you go along.

SEQUENCING

A notion that winds through the various approaches, and one that you will deal with on a daily basis as you teach English, is the problem of what to teach before what else. Common sense suggests that simpler things should be taught before more complex things and that if you are teaching a variation on X, it is reasonable to have taught X first.

Grammatical Sequencing

In grammar studies, some sentences are simpler, and therefore easier, than others. You dealt with this notion in your English classes in school when you studied simple vs. compound or complex sentences. The simple sentence "This is a book" is easier than the complex sentence "If books consisted of loose sheets stuck together any old which way with chewing gum, this would be a book."

The various approaches to teaching English deal with the problem of sequencing (arranging items from easier to harder) in various ways. Textbooks within the Grammar Translation Method, Direct Method, and Audiolingual Method determine a sequence of sentence patterns from simple to complex according to grammatical criteria alone, then arrange lessons around that sequence.

In the two example grammar lessons shown in Figures 7.1-7.4 and 7.5-7.7, the sentence "This is a _____" is the first sentence type presented. From there, the textbook for Japanese junior high school students uses the following sequence:

This is a hat.
This is my hat.
I have a hat.
These are hats.
This is an egg.
Is this a hat?
This is Mr. West.
He is a tailor. etc.

English for Today, on the other hand, sequences as follows:

This is a book.
That is a door.
What's this/that? It's a book.
The book is yellow.
Is the book yellow? Yes, it is./No, it's not.
What color is it? It's green.
Is this/that a book or a chair? It's a chair.
Is it green or blue? It's blue. etc.

You can see how the sequence in each textbook progresses from simple to more complex, but in different directions.

Approaches to language teaching developed after the Audiolingual Method reject the notion of such rigid sequencing as is illustrated above. Proponents of these newer approaches argue that more important aspects of language than grammatical structure exist, and that sequencing determined solely by grammar produces uninteresting, irrelevant lessons. These texts do not completely abandon grammatical sequencing, however. A great many post-Audiolingual textbooks (like *ExpressWays*, Figures 7.8-7.10) sequence loosely according to verb tense. Such sequencing often goes as follows:

present tense of "be"
"Is this 328-7178? No, it isn't."

present progressive tense
"This bus is going downtown."

simple present
"This bus goes to Westville."

imperatives
"Go down to the corner."

The sequencing of other grammatical features--nouns, prepositions, question forms, etc.--is determined by the content of the conversations.

Other Parameters

While sequencing according to grammatical complexity is of great concern to EFL/ESL textbook authors, they consider other parameters as well.

As you can see from the *ExpressWays* example, the usefulness to the student of words and phrases is very important. It's a very rare textbook, for example, that doesn't teach "Hello. How are you?" "Fine, thanks" early on, simply because English speakers use these phrases time and time again during a day. The authors of *English For Today* chose to teach the question pattern "What's this?" in the first lesson because it allows the student to ask for vocabulary items--something the authors considered of use to the language student.

Ease of explanation is another parameter, especially important in approaches (and classrooms!) where the student's native language is not used. Sentence types that are put into the first few lessons have to have meanings which can be demonstrated or pantomimed. You might explain the difference in meaning between "this" and "that" in this way:

"This is a book."	point to a book in front of you
"That's a book."	point to a book across the room

After the first lessons, sentences must be explainable in language the student can understand. For example, the standard way to explain "must have" is to set up a context:

> I went to the drugstore. I bought a paper. I paid for the paper with money from my wallet. I came here from the drug store. I don't have my wallet now. I must have left my wallet in the drug store.

Another parameter is a progression from things the student knows to things the student doesn't know. It is standard practice, for example, to start out with the verb "be" in simple sentences, because they are easily demonstrated and occur with alarming frequency. It is also standard practice to go from "be" sentences to the present progressive ("I am going," "you are going," etc.) because, among other things, that tense uses the forms of "be" the student has already learned.

Practical Choices

As you can gather from the previous discussion, the sequencing of materials to be taught is a complex issue. Some teachers make up their own sequence, taking materials from several books. Others follow the sequencing of a particular text or prescribed syllabus

(which means simply that they teach the lessons in the order they are given in the book or syllabus), and amplify the lessons with material from other sources. You will probably prefer the latter course, feeling that your energies are better devoted to classroom matters than to wrestling with the problems of sequencing.

If you are required to teach from a book that is hopelessly chaotic in sequencing--that is, if you can't yourself perceive a pattern to the sequencing--it is probably worth your while to find a book whose sequencing you like and teach according to that sequence. You can still use your required book. You merely skip around in it while following the order of your preferred book.

GRAMMAR IN THE CLASSROOM

Your Intuitions as a Native Speaker

However much grammar you know, you have a great advantage as a native speaker. In all except the really tricky instances, you can easily tell when a sentence is correct and when it has mistakes in it. You know, for example, that the sentence "This is a books" is wrong ("ungrammatical" is the technical term). You also know how to correct the sentence: to "This is a book" if only one book is under consideration, and "These are books" if more than one book is.

Your ability to tell whether a sentence is grammatical or not is part of being a native speaker of English. In the vast majority of cases you can trust your own judgment, and therefore don't have to check with grammar books to see if a sentence is correct. You can legitimately set yourself up as an authority in questions of correct/incorrect, grammatical/ungrammatical. Your intuitions can save you endless arguments and explanations that result from the question "Why do you say it that way?" The answer is "Because English speakers do."

In those few instances where you hesitate to pass judgment on a grammatical question, you can consult a reference grammar to clarify your understanding. The use of reference grammars is discussed later in this chapter and several helpful reference grammars are annotated at the end of the chapter.

The Students Who Want Grammar

In many cases, you will be teaching from a textbook that does not present grammar overtly in terms of rules, explanations, exercises, and drills, whereas your students will expect such a direct presentation of grammar and will be uncomfortable without it. Some students will be persistent in their requests for grammatical explanations. Others will simply drop out on the grounds that your class doesn't meet their needs.

There are several ways of dealing with this situation. It makes good pedagogical sense to meet your students' expectations as far as you can. If you can't, you have to change their expectations one way or another, or risk your credibility.

If you opt to change your students' expectations, you can try explaining that in their previous experience with language learning, the teachers were not native speakers of the language. You are, and so you can teach them how to speak English without having to load them down with grammar.

If you intend to focus on listening and speaking in your class, you can explain to students that listening and speaking classes differ from reading and writing classes and that your approach is better suited to listening and speaking than a more grammar-based approach. This explanation can be followed by a demonstration that being able to understand and speak is of great value.

If you choose not to change expectations (often the most realistic choice), there are ways you can compromise between the demand for grammar and the approach that doesn't emphasize grammar.

One way is to make overt the "internalization" process. In every lesson, set aside time in which you allow students to work out the grammatical rules for themselves, from the model sentences you have been working with. Set a time limit on the discussion, and give it a structure by telling students that they are to arrive at a translation of the model sentence in the native language, and to observe the ways in which the English and native language versions differ. Then let them conduct their discussion, with you providing additional examples of English when required and correcting errors in the English they come up with. You don't need to speak the native language to monitor such discussions. You can follow what's going on by the English words and sentences. At the end of the allotted time, have students summarize by asking what the agreed on translation is and how the English and native language sentences differ.

Another way to build grammar into a non-grammar approach is to find a grammar exercise book and to assign relevant exercises as homework. (There are several listed in the bibliography at the end of this chapter. There are undoubtedly such exercise books published in your country and available locally.) You might have to set aside time in class to go over the exercises.

Using Grammatical Terminology in Your Lessons

Grammatical terminology (everything from definitions of "noun" and "verb" to a description of the word "as") is the jargon developed by linguists and teachers to talk about languages. All fields have jargon, and grammar jargon serves the same purpose for linguists that, say, medical jargon does for doctors. It lets you talk easily about the things you need to talk about.

In the language classroom you have to talk about the language. You don't, however, have to use extensive grammatical terminology to do it. (A parallel is your doctor, who talks about your sore muscles with his colleagues using medical terminology, but who talks to you about them in ordinary language.) In fact, one of the arguments against the Grammar Translation Method is that the students are required to learn too much terminology. Note that in the *English for Today* sample (Figures 7.5-7.7), there is no grammatical terminology used.

On the other hand, experienced language teachers find that the use of some terminology saves endless circumlocutions.

> Example: Your student comes up with the sentence, "I have a pretty." You tell him the sentence isn't correct and he wants to know why.
>
> If your student knows the term "noun," you can easily explain that "pretty" isn't a noun, and that you have to have a noun in that place in the sentence.
>
> If your student doesn't know the term, you have to give examples with nouns and hope that the student will figure out that "pretty" isn't like any of the examples.

As you continue to teach, you will undoubtedly find yourself using as a matter of course the grammatical terms you and your students need. The important thing to remember is that you are not obligated to use terminology if you don't find it useful, or to avoid using it if you do find it useful.

SOME BASIC GRAMMAR TERMS

Here are a few of the most common grammar terms, in case you didn't study grammar in school, or suppressed the grammar you did study. The entry for each term takes the following form: definition of the term, additional discussion if needed, and one or more sentences containing underlined examples of the term. If you run across a term that isn't defined here or in a reference grammar, look for it in one of the big all-English dictionaries.

adjective: a word that describes (the technical term is "modifies") a noun. In the following sentence, the adjectives are underlined:

> Nasreddin Hodja is a humorous figure in Middle Eastern oral literature.

adverb: kind of a "wastebasket" class of words. Anything that doesn't fit into the other seven parts of speech (see below) is called an adverb. The most obvious adverbs are words that describe or modify verbs. In the following sentence, the adverbs are underlined:

> A neighbor respectfully and politely asked the Hodja if he could borrow his donkey.

article: In English, the words a, an, and the are articles. a and an are indefinite articles; the is a definite article.

be: The verb be (also called a linking verb, or a copula, or "the verb to be") is one of the more interesting--or problematic, depending on how you look at it!--grammatical aspects of English. It is highly irregular, as verbs in the language go. It's the only verb that has

separate forms like:

am, is, are, was, were

It plays a part in the progressive tenses, e.g.:

was talking, am listening, has been writing, etc.

It is part of the passive voice, e.g.:

was hidden, be seen

And it serves as a sort of linguistic equal sign in sentences like:

Hodja stories are a part of Middle Eastern folk literature.

For all these reasons, be is the focus of a lot of attention.

clause: a sentence stuck inside another sentence. Looked at from another point of view, a clause is a sentence which functions as a noun, an adjective, or an adverb. Clauses have subjects and predicates. In the sentences below, the clauses are underlined and their function is given in parentheses:

The Hodja said that his donkey wasn't there. (clause functioning as a noun)

At that moment, the donkey that they were talking about brayed from behind the house. (clause functioning as an adjective, i.e., modifying the noun donkey)

When the neighbor heard the donkey, he was puzzled. (clause functioning as an adverb, i.e., modifying the other clause in the sentence)

conjunction: a word that connects phrases, clauses, or sentences. The most used conjunctions are and and but. In the sentence below, the conjunctions are underlined:

"Hodja, you said that your donkey wasn't here, but I just heard it bray."

direct object: the noun or noun phrase that immediately follows a verb and refers to something the verb has acted on. In the sentence below, the direct objects are underlined:

The Hodja shook his head and shrugged his shoulders.

indirect object: a noun or noun phrase that comes between the verb and the direct object. In the sentences below, the indirect objects are underlined:

We are telling you a Hodja story.

The Hodja did not want to lend his neighbor his donkey.

interjection: a part of speech that includes expressions like Gosh!, Drat!, etc. In the sentence below, the interjection is underlined:

"Allah! May you be forgiven your lack of faith!" cried the Hodja.

noun: a word that refers to or names someone or something, e.g., dog, Winston Churchill, happiness, etc. In the following sentence, the nouns are underlined:

"You will believe the word of a donkey, and you will not believe the word of a man whose beard is white!"

part of speech: In traditional English grammar study, the words of the language are divided into eight different classes. These eight classes are called parts of speech. They are the following, each of which has been defined in this section:

nouns	adjectives	pronouns	prepositions
verbs	adverbs	conjunctions	interjections

phrase: a group of words (different from a clause or sentence because it doesn't contain both subject and predicate). Typical phrases are:

noun phrases (book of stories about the Hodja)
prepositional phrases (at the bottom, of the boat, about the Hodja)
verb phrases (might be looking, should have been seen)

plural: referring to more than one. Nouns and pronouns can be plural, and so can the verb be. In the following sentences, the plural words are underlined:

One day the Hodja planted some saplings in his garden.
When evening came and he had finished his task, he uprooted them all and carried them into his house.
"We are living in bad times," he explained to his children.
It is better to keep our belongings where we can see them."

predicate: Sentences are composed of a subject (see below) and a predicate. The predicate usually consists of the verb and whatever follows it in the sentence. In the sentences below, the predicates are underlined:

One night a thief entered the Hodja's house.
The Hodja's wife whispered that there was a thief in the next room.
The Hodja told her to be quiet.
"Maybe he will find something worth taking.
Then we can easily take it from him."

preposition: a limited class of words like at, for, behind, etc. Prepositions often refer to locations. They are followed by nouns in prepositional phrases like to the store, of the story, and like an idiot. In the following sentences, the prepositions are underlined:

The Hodja was once traveling in a sailboat during a fierce storm, which tossed the boat from side to side and tore the topsail.
When the Hodja saw the sailors rush up the mast and start to tie down the sail, he shouted at them.
"If you want to keep the boat still, you should tie it at the bottom, not at the top!"

pronoun: a word that can be used instead of a noun or noun phrase. In the following sentences, the pronouns are underlined:

The village gossip, a notorious sponger, ran up to the Hodja.
"I just saw a gigantic stuffed turkey carried by on a plate."
"What is that to me?" asked the Hodja.
"They carried it to your house," answered the gossip.
"What is that to you?" asked the Hodja.

sentence: traditionally defined as a group of words that expresses a complete thought. (No one ever came up with a good definition of "a complete thought," however!) Another definition is "a group of words that includes a subject and a predicate," i.e., something that is being talked about, and what's happening to that something. In general, you can trust your intuition as a native speaker as to what a sentence is. In the following examples the first is not a sentence, whereas the second is:

The Hodja, a famous figure in Middle Eastern folk literature.
The Hodja is a famous figure in Middle Eastern folk literature.

singular: referring to only one thing. Nouns and pronouns can be singular, and so can the verb be. Verbs in the present tense can also be singular. In the sentences below, the singular forms of nouns, pronouns, be, and present tense verbs are underlined:

The Hodja was once asked what was the more useful, the sun or the moon.
"The sun shines in the daytime when there is a lot of light already," he replied, "whereas the moon shines when it is dark.
The moon is therefore much more useful."

subject: the first part of a sentence, usually including a noun or pronoun. The subjects of the sentences below are underlined:

Ten men offered the Hodja ten pennies to take them across a river in a boat.
Although not a skillful boatman, he started to row the ten men across.
The boat lurched in midstream.
One of the ten fell out and was carried away by the current.
The lost man's friends began to shout at the Hodja.
"All right," he said. "I'll accept just nine pennies!"

tense: the trappings on a verb that indicate when the action takes place. The traditional tenses in English are listed below, with an example for each. Note that the progressive tenses are sometimes called continuous tenses.

present:	The Hodja walks to the mosque.
present progressive:	The Hodja is walking to the mosque.
past:	The Hodja walked to the mosque.
past progressive:	The Hodja was walking to the mosque.
future:	The Hodja will walk to the mosque.
future progressive:	The Hodja will be walking to the mosque.
present perfect:	The Hodja has walked to the mosque.
present perfect progressive:	The Hodja has been walking to the mosque.
past perfect:	The Hodja had walked to the mosque.
past perfect progressive:	The Hodja had been walking to the mosque.

future perfect: The Hodja will have walked to the mosque.
future perfect progressive: The Hodja will have been walking to the mosque.

verb: traditionally defined as a word that expresses an action or a particular state. ("A particular state" is one of the phrases grammarians use to talk about the verb be, which clearly behaves like a verb, but somehow doesn't express action.) In the following sentences, the verbs (not the verb phrases!) are underlined:

The Hodja was preaching at the mosque.
He pointed out that it is sinful for a woman to wear makeup.
Someone in the audience commented that the Hodja's wife wore makeup all the time.
The Hodja replied, "But it looks good on the hussy!"

USING REFERENCE GRAMMARS

For your own interest and possibly peace of mind, you might want to invest in a reference grammar of English. Thousands of reference grammars of English have been written over the last two hundred years, including many written specifically for the EFL/ESL teacher. There are probably reference grammars of English available in the language of your country.

What Reference Grammars Are

Reference grammars describe a language the same way that, say, a textbook on human anatomy describes the body. A reference grammar might start out describing the various kinds of words: nouns, pronouns, adjectives, etc. It will define each kind, give examples, and discuss the ways in which the relevant words behave. A reference grammar will tell you, for example, that nouns change form when more than one is being talked about, and will go into the changes that occur: regular ones ("cat" - "cats") and irregular ones ("mouse" - "mice"). After discussing the word classes, the grammar might go on to discuss kinds of sentences: statements, questions, negative statements, negative questions. Then the grammar might go on to discuss the ways sentences are inserted into other sentences, i.e., complex and compound phrases and sentences.

A reference grammar is meant to be skipped around in like an encyclopedia, and is constructed accordingly. The sections, paragraphs, examples, or explanations are usually numbered. The terms and examples given in the index refer the reader to these numbers, so that it is easy to find any given topic. In the best reference grammars, explanations are written so that you don't have to have read what has come beforehand to understand the point being made. In the *Longman English Grammar*, for example, the index contains the following for "this/that":

> this/that/these/those: demonstratives 4.32-36, form 4.32, for nearness/distance 4.33; as adjectives/pronouns 4.34, determiners, 3.1, 4.22; replaced by subject pronouns 4.36, 13.19n.7, by which 1.42; common uses 2.52, 4.35, App 7; this one/these ones, etc. 4.10; this Sunday (no preposition) 8.12, App 48

DEMONSTRATIVE ADJECTIVES AND PRONOUNS

4.33 'This/that' and 'these/those': nearness and distance

'Nearness' may be physical. *This* and *these* may refer to something you are actually holding or that is close to you, or that you consider to be close to you, or to something that is present in a situation. We can associate *this* and *these* with *here*:

The picture I am referring to is ***this one here***
The photographs I meant are ***these here***

This and *these* can refer to nearness in time (*now*):

Go and tell him now, ***this instant!***

'Distance' may be physical. *That* and *those* can refer to something that is not close to you, or that you do not consider to be close to you. We can associate *that* and *those* with *there*:

The picture I am referring to is ***that one there***
The photographs I meant are ***those there***

That and *those* can refer to distance in time (*then*):

Operations were difficult in the 18th century. In ***those days*** *there were no anaesthetics.*

4.34 Demonstrative adjectives/pronouns compared

Demonstratives can be adjectives: that is, they can be determiners [> 3.1] and go before a noun or *one/ones* [> 4.10], or they can be pronouns used in place of a noun or noun phrase [> 4.2.1]

adjective + noun: *I don't like* ***this coat***
adjective + *one*: *I don't like* ***this one***
pronoun: *I don't like* ***this***

Demonstratives used as pronouns normally refer to things, not people:

I found ***this wallet.*** *I found* ***this.*** (pronoun)
I know ***this girl.*** (*this* cannot stand on its own here)

Demonstrative pronouns after *What?* refer to things:

What's ***this/that?*** *What are* ***these/those?***

This and *that* as pronouns after *Who?* refer to people:

Who's ***this?*** *Who's* ***that?***

These and *those* referring to people are followed by a (plural) noun. Compare *What are* ***these/those?*** (i.e. things) with:

Who are ***these/those people/men/women/children?***

But *those*, closely followed by *who*, can be used on its own:

Those *(of you)* ***who*** *wish to go now may do so quietly.*

4.35 Common uses of 'this/that' and 'these/those'

This/that/these/those used as adjectives or as pronouns have many different uses. For examples [> App 7].

4.36 Subject pronouns replacing demonstratives

Demonstratives are replaced by *it* or *they* in short responses when the thing or things referred to have been identified [compare > 13.19n.7]:

Is ***this/that yours?*** *Yes,* ***it*** *is.* (Not **Yes, this/that is**)
Are ***these/those*** *yours? Yes,* ***they*** *are.* (Not **Yes, these/those are**)

He/she can replace *this/that* when the reference is to people:

This/That *is Mrs/Mr Jones.* ***She's/He's*** *in charge here.*

Figure 7.11 From *Longman English Grammar* by L.G. Alexander. Longman Group Limited, 1988. Reprinted by permission.

If you have this reference grammar and you are teaching "This is a _____," you can find out about "this" and "that" by referring to the indicated sections. Sections 4.33-4.36 of the *Longman English Grammar* have been reproduced as Figure 7.11 to show you the sorts of information you can expect to find. Note that there are lots of examples.

Using a Reference Grammar

The primary use of a reference grammar is for your own instruction, either before you approach a particular set of sentence types in class, or after students have asked you questions. (By the way, if you are embarrassed to be asked questions you can't immediately answer, you can explain to students that native speakers can't always answer questions about their language--and then ask a question or two about their language to illustrate your point!)

Bringing a reference grammar to class has its problems. You can't teach from it. That is not its purpose. A reference grammar written in English for English speakers is probably beyond the English abilities of your students, and if you let them use it in class you will spend endless amounts of time interpreting it for them. A reference grammar written in the native language of the students is not always reliable, and in a contest between you and such a grammar, you have to argue very cogently indeed to convince students that the book might be wrong.

SUMMARY

This chapter discusses the grammatical aspects of several approaches to language teaching:

Grammar Translation Method
Direct Method and Audiolingual Method
Communicative Language Teaching

It also discusses ways to deal with the teaching of grammar in class. You can satisfy your students' demands for direct grammar activities without spending most of your class time explaining grammar rules and doing grammar exercises.

Teachers can make use of reference grammars to clarify their understanding of grammar topics which appear in their syllabus and lesson materials. Reference grammars may also be used as a supplement to textbooks and class discussions. However, most all-English reference grammars require a considerable proficiency in English to be readily understood.

NOTES ON REFERENCE GRAMMARS AND GRAMMAR EXERCISE BOOKS

Reference Grammars

Note: Reference grammars assume that readers understand simple grammar terms like "noun," "verb," "subject," and "predicate." If your understanding of such terms is shaky, consult the short glossary of grammar terms in this chapter, or look them up in a good dictionary.

Longman English Grammar **(ED 133)**
L. G. Alexander
Longman Group UK Ltd., 1988
A down-to-earth, very usable grammar, with numerous examples set in blue ink for ready identification. The book is aimed at advanced ESL students, but is probably most accessible to the native English speaker. Explanations are clear and matter of fact, and are couched in ordinary language with a minimum of terminology. The appendices include lists of words and phrases referred to in the text, e.g., lists of irregular verbs, verb + particle combinations ("bring up," "call off," etc.). The index includes grammar terms as well as words with particular grammatical characteristics and functions, e.g.,"would," "see," etc.

ESL Grammar Handbook for Intermediate to Advanced Students of English as a Second Language
Allan Kent Dart
Prentice-Hall, Inc., 1982
As the title indicates, a grammar written specifically for the student. Grammar points are organized into short (typically a page and a half) chapters, with very clear explanations and examples. The points are arranged from simple to complex, and the author suggests that, whereas advanced students can use the book as a reference grammar, intermediate students should work through the chapters in order. Careful attention is paid to defining and illustrating terms. For example:

> An uncountable noun describes something that we cannot count: "Give me liberty or give me death." (Patrick Henry)

This would be a nice classroom reference book, since the level of English used in the grammar explanations really is accessible to intermediate students. There are quizzes for each chapter in a parallel volume, *ESL Grammar Quiz Book*, from the same publishers.

A Communicative Grammar of English
Geoffrey Leech and Jan Svartvik
Longman Group Ltd., 1975.
A grammar based on *Grammar of Contemporary English*, described below. The "communicative" in the title refers to the authors' attempt to look at English grammar

from the point of view of meaning, e.g., their definition of mass nouns (the same thing as the uncountable nouns in the Dart handbook described above):

> Mass nouns (sometimes called "non-count" nouns) typically refer to substances, whether liquid or solid: oil, water, butter, wood, leather, iron, rock, glass, etc. Mass nouns are always singular: it makes no sense to "count" the quantity of a mass substance which is not naturally divisible into separate objects.

As you can see, the language of the explanations can get very complex, and so the grammar is beyond the reach of students with less than an advanced command of English. English speakers who already know what the example sentences mean will find it quite useful.

A Grammar of Contemporary English
Randolph Quirk, Sidney Greenbaum, Geoffrey Leech, and Jan Svartvik
Longman Group Ltd., 1972.

A very dense, very comprehensive grammar, certainly the most exhaustive grammar published recently, and one found on the shelves of people serious about English grammar. It describes the standard English spoken by educated people around the world, and deals in detail with the differences between British and American writing and usage. The terminology and depth render it inaccessible to all but teachers with considerable grammatical background, and the most advanced (and grammar-happy) students, e.g., the explanation of mass (uncountable) nouns:

> We have noted that mass nouns do not have a plural. It is, however, more accurate to say that they are invariable and lack number contrast:
>
> Music is/ *Musics are my favorite hobby.
>
> As the term "mass" implies, the notion of countability (of "one" as opposed to "more than one") does not apply to mass nouns. Count nouns, which can be counted, (one pig, two pigs, several pigs...) show the speaker as able to distinguish these items as separable entities. Mass nouns, on the other hand, are seen as continuous entities (much pork, *one pork, *few pork...) and show the speaker as regarding these substances or concepts as having no natural bounds. They are subject to division only by means of certain "gradability expressions."

Grammar Exercise Books

GrammarWork 1 - 4: English Exercises in Context
Pamela Breyer
Regents Publishing Company, Inc., 1982

A series of four exercise books, in which the grammar is presented in meaningful contexts. Book 1 is for the real beginner, 2 for the high beginner, 3 for the intermediate, and 4 a review of the points covered in the first three. Each lesson consists of the presentation of a grammar point via a diagram or chart, practice in which the student manipulates

sentences along the lines of the model, and "Make It Work," in which the student uses the model in a (usually) illustrated context. The exercises are correlated with numbered sections in *GrammarGuide* from the same publisher, and can be used out of sequence if desired.

Grammar Exercises, Part One
Arthur A. Burrows
ProLingua Associates, 1984
This book is a self-study augmentation of Nancy Claire's *The Grammar Handbook*, described immediately below. It supplements her lessons with extensive additional written exercises, including "challenge" exercises at the end of some chapters. The exercises in a lesson range from easy to difficult, so that the needs of students at varying levels of ability will be served. In addition to the grammar focus, each lesson is made more interesting by a topic focus. All the exercises in the lesson "talk" about the topic, and the necessary vocabulary is listed in the vocabulary summary at the end of each lesson. Topics range from "How to use this book" (Lesson 1), to banking, to occupations.

The Grammar Handbook, Part One.
Nancy Claire
ProLingua Associates, 1984
A basic grammar exercise book, with delightful illustrations. A particular point is explained very simply, then followed by various oral and written exercises. The grammar points are basic enough that the book can be used with beginners. Lessons are not sequenced, and can be dipped into as the need arises. A feature of the book is the inclusion of blank worksheets, which the student is to fill with material presented and/or discussed in class. Another feature is the inclusion of references for teachers after each chapter. Students are assumed to have had some English. Many of the written exercises require the student to create sentences along the models given.

ESL Grammar Workbooks I and II for Intermediate Speakers and Writers of English as a Second Language
Allan Kent Dart
Prentice-Hall, Inc., 1978
These are textbooks teaching the grammar of English. Each grammar point is explained via diagrams or charts and followed by a series of written exercises (mostly fill-in-the-blank), each of which has a particular focus. The first lesson, for example, is an explanation of the forms of <u>be</u> in the present tense. The second lesson's focus is the verb <u>be</u> in statements, and is a fill-in-the-blank exercise. The third lesson's focus is yes/no questions and answers with the verb <u>be</u>, and is also a fill-in-the-blank exercise. The book could easily be used as a supplementary text for homework or self-study on the part of intermediate students.

A Basic English Grammar with Exercises
John Eastwood and Ronald Mackin
Oxford University Press, 1988
A book of lessons, each of which consists of a described point of grammar and exercises in which the student is to practice the grammar point. Lessons range from simple (the first lesson is on word order in simple sentences) to complex (the last lesson is on emphasis, as in "I did do it; you didn't see it."). Descriptions of the grammar point are very clear and include examples. Exercises range from standard fill-in-the-blank-with-the-correct-verb-form to more "fun" activities like picture exercises in which the student uses the grammatical form to interpret the picture. At the beginning of the book there is a glossary of grammatical terms defined via examples (verb: in the sentence "I go to work by bus," the word go is a verb). The last chapters in the book give examples of functions (apologizing, complaining, etc.), a list of irregular verbs, punctuation rules, word building, and lists of money and other number terms. The language is very British, which might get in your way if you are not comfortable with the differences between British and American English.

Making Sense in English: Intermediate Grammar in Context
Ruth Pierson and Susan Vik
Addison-Wesley Publishing Company, 1987
This could easily serve as the main text in a class for intermediate or advanced students interested in grammar. The lessons are sequenced according to grammatical structure (they provide a thorough review of the simple structures, tenses, etc., and introduce more complex ones), but include hefty reading passages and oral and written practice. Grammar points are explained via easy-to-understand diagrams and charts. The reading passages and dialogues are much more difficult than the grammar, e.g., the first sentence in the first lesson:

> People in the United States today know that many things about the way they live affect their health: the food they eat, the medical attention they get, the alcohol and tobacco they consume.

CHAPTER EIGHT

LESSON PLANNING AND TESTING

A major responsibility of any teacher involves mapping out the long-term goals for the course and the school term, as well as the outlines and plans for each lesson. The function of testing is then to check that goals and objectives have been met.

At one point in *Alice In Wonderland,* Alice meets the Cheshire Cat, sitting on the bough of a tree in the fork of a road. Should she go left or right Alice wondered.

> "Cheshire Puss," she began, "Would you tell me please, which way I ought to walk from here?"
> "That depends a good deal on where you want to get to," said the Cat.
> "I don't care much where . . . ," said Alice.
> "Then it doesn't matter which way you walk," said the Cat.
> "So long as I get somewhere," Alice added, as an explanation.
> "Oh, you're sure to do that," said the Cat, "if you only walk long enough."

Unfortunately Alice's approach is shared by some teachers, who think that if they just begin a lesson and talk long enough they are bound to get somewhere. However, working without long-term goals and short-term objectives leads to lessons that lack focus and direction. Your students look to you for a sense of purpose. Your goal setting will reassure them that you are aware of their needs and will demonstrate a thoughtful management of the classroom.

LONG-TERM GOALS

Long-term goals reflect what you intend your students to be able to do with their English at the end of the course or the school term. Your goals should therefore be relevant, motivating, and concrete. They need to be relevant and to reflect the effort you have put into understanding both the individual needs of your students and the national educational goals of the country in which you are serving. They need to be motivating and to be perceived by your students as being reasonable and leading to successful learning. They need to be concrete, that is to say specific and measurable. "To understand past tenses in English" is not specific enough. "Students will be able to talk about past events" is both specific and measurable.

In writing goals and objectives you need to include three components:

- o type of behavior: the specific action expected of the student
- o condition: the circumstances under which the behavior is to be demonstrated
- o criterion: the degree or level to which the behavior must be demonstrated to be acceptable

Here is an example beginning level objective for listening:

> After listening to a simple passage on "Walking to School" (condition), students will be able to draw a picture and color 10 objects in the drawing (behavior), with fewer than five mistakes (criterion). The task will be accomplished in 10 minutes (criterion).

Here is an example of an intermediate level objective for speaking:

> After selecting a topic (condition), students will be able to give a one-minute presentation (behavior and criterion), using correct pronunciation of the /th/ sound (criterion).

Here is an example of an upper-intermediate level objective for writing:

> After reading a passage on "Pollution" and a phrase outline of the same passage (condition), students will be able to change the outline into a sentence outline by rewriting each phrase as a complete sentence (behavior), with fewer than 10 mistakes in the construction of the sentences (criterion). The task will be completed in 20 minutes (criterion).

You will find additional information on instructional objectives and lesson planning in the Peace Corps Manual *Teacher Training: A Reference Manual* (ICE Manual No. T-45).

The basic information which you need to write your goals may be found in the following sources:

1. a copy of the syllabus for your classes for the year (if one exists)
2. copies of the textbooks available to your class
3. back copies of the national exams, if you are teaching a class which will be taking these exams within the next two or three academic years
4. ideas for sources of supplementary materials
5. information on communicative approaches to the four language skills: listening, speaking, reading and writing (see Chapters Three, Four, Five, and Six)
6. information you have gathered on the needs of your students

Once you have written your goals, your long-term plans are in place and you can move on to outlines and lesson plans.

OUTLINES

These outlines are your drafts and foundations for your lesson plans. For these outlines you will need to select your:

- topic (where necessary, as in a science class which has one hour of English a week)
- lesson objective, including reference to condition, behavior and criterion
- language skill focus: listening, speaking, reading, writing
- vocabulary
- grammar focus
- materials: textbook and supplementary materials
- activities
- assignments

Figure 8.1 shows the outline of a lesson plan. This outline is based on an extract from a syllabus used by a Central American country. Volunteers teaching English in schools in that country are expected to follow this syllabus. The extract reads as follows:

Lesson VII
Talking about Family Relationships

By the end of the lesson the students must be able to:

- Use the verb characteristics--present tense in English with the structures "have" and "has"--affirmative and interrogative.

- Understand and use "have" and "has" with different nouns and pronouns in affirmative sentences.

- Complete the set of possessive adjectives by adding "our" and "their" to nouns.

- Use the possessive for persons: "Robert's wife."

- Recall possessive adjectives and use them in comparison to possessive pronouns: "my/mine," "your/yours," and so on.

- Understand and use "whose," answering with "mine," "hers," etc.

OBJECTIVES	STUDENTS WILL BE ABLE TO ASK AND ANSWER QUESTIONS ABOUT THEIR FAMILIES.
LANGUAGE SKILLS	A) LISTENING AND SPEAKING: EXAMPLE: HOW MANY BROTHERS DOES MARIA HAVE? FOUR. B) READING AND WRITING: READING, FILLING IN BLANKS
VOCABULARY	FATHER, MOTHER, BROTHER, SISTER, SON, DAUGHTER, HUSBAND, WIFE MY, HIS, HER, OUR, YOUR, MINE, THEIR MINE, HIS, HERS, OURS, YOURS, THEIRS
GRAMMAR FOCUS	1) POSSESSIVE ADJECTIVES: THAT'S MY FATHER. 2) POSSESSIVE PRONOUNS: THAT BABY IS MINE. 3) WHOSE SISTER IS THAT? 4) GENITIVES: THAT'S JUAN'S BROTHER. 5) HAS/HAVE AFFIRMATIVE/INTERROGATIVE
MATERIALS	FLIP CHARTS OR BLACKBOARDS FOR FAMILY TREES
ACTIVITIES	YES/NO QUESTIONS, TPR, FILLING IN THE BLANKS, DRAMATIZATION OF STORY
ASSIGNMENTS	DRAW A CARTOON STRIP OF THE JOSE/MIGUEL STORY

Figure 8.1 Outline: Lesson VII, Family Relationships

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There are no differences between the content of Figure 8.1 and the extract from the syllabus, but the column on the left hand side of the figure adds an organizational dimension which makes it easier to read and which will act as a reminder for you to include all the elements in your outline.

STEPS IN A LESSON PLAN

With your outline clearly established, you can develop your lesson plans by following these steps:

- review
- presentation
- practice
- application
- assignment

Review
Reviewing previous work allows you to check on understanding of the previous lessons and gives students an opportunity to ask for clarification.

In a fifty-minute lesson you should allow approximately ten minutes for review.

Presentation
Setting a familiar context is an important part of presenting new material. This step of your lesson should therefore be closely tied to your Review. Your objective at this point is to move your students from the known to the unknown.

Practice
Practicing new material requires guidance and control from the teacher. Exercises in this section of the lesson will need to be carefully prepared and include exercises such as multiple choice, substitution drills, true or false, and filling in blanks. You will need to monitor activities, checking that new information has been understood and that students are putting their new skills correctly into practice.

Application
Applying new material is different from practicing it in that the teacher steps back and allows the students to take control. Your students will have had time to absorb your input and they can now focus on their output. Exercises in this part of the lesson will be more open ended. They will include role-plays, written reports, complex group activities.

In a fifty-minute class these three steps, Presentation, Practice, and Application should take approximately thirty-five minutes.

Assignments
Explaining assignments should not be left until the last minute. Give yourself time to prepare your students for the work they will be doing out of class. When your students understand what is required of them they have a better chance of succeeding and

achieving the objective of the lesson. Your assignment should reflect the materials presented in your lesson.

Traditionally, assignments have consisted of exercises from the text. However, you may want to explore some of the options offered by a communicative approach and give your students a real task to perform. For example, in a country where English is widely spoken, such as Kenya or the Philippines, you might ask your students to find out details of upcoming events and to report back to the class.

In a fifty-minute class, you should allow at least five minutes for this step.

A SAMPLE LESSON PLAN

Title Family Relationships
or
Who's Who in Your Family?

Objective Students will be presented with illustrations of family trees and will be told a story. They will be asked to demonstrate their understanding of simple instructions and to ask and answer simple questions on family members, using the correct forms of possessive adjectives and pronouns.

Review Review assignment and materials covered in previous lesson.

Presentation A. Teacher tells story of own family and draws a family tree with cartoon faces, names, and relationships on the board.

B. Teacher asks questions of one student and draws a similar family tree on board. Sample questions will include:

What's your father's/mother's name?
How many brothers and sisters do you have?
Is your brother Vicente married?
What is his wife's name?
Does he have children?
What are their names?

C. Teacher checks comprehension of class by asking Yes/No questions about the family tree. For example:

Is Juan's mother called Maria?
Does Juan have three sisters?
Is this Vicente's son?
Does Juan's sister Alta Gracia have two sons?

D. Teacher checks comprehension by asking individual students to go to the board and:

Point to Juan's sister.
Draw a pair of sunglasses on Juan's face.
Change the hairstyle of Juan's oldest brother.
Draw a big smile on the face of Juan's father.

E. Teacher writes chart of possessive adjectives on board:

my	your	his	her
our	your	their	

and uses them in sentences describing family relationships in the family tree which is still on the board.

This is their mother.
This is his father. etc.

F. Teacher describes the rule governing the use of the possessive form of nouns:

Add an apostrophe plus *s* ('*s*) to singular nouns.
Example: Juan's sister

Add an apostrophe (') to plural nouns.
Example: The brothers' mother

G. Teacher writes the verb "to have" on board, in present simple affirmative and interrogative, and drills students, using the family tree on the board.

I have	Do I have ____?
You have	Do you have ____?
He/She has	Does he/she have ____?
We have	Do we have ____?
You have	Do you have ____?
They have	Do they have ____?

Practice

A. Teacher asks students each to draw their own family tree. Then, using the example sentences on the board, each student describes the family tree to a neighbor.

Example sentences will include:

This is my father/mother/brother/sister.
This is my brother's wife.
This is my sister's husband.
This is my brother's son. etc.

B. Teacher asks each student to use the same sentences to describe the family tree of the first neighbor to a second neighbor. This time the possessive adjective will be "his" or "her" or a possessive noun form, for example, "Juan's."

This is his/Juan's father.

C. Teacher asks each student to fill in the blanks in sentences. (Sentences will contain blanks for possessive adjectives, possessive noun forms, and "have" or "has.") Example:

1. ____ sister is called Maria.
2. My mother ____ three sons.
3. Does Enrique ____ two or three brothers?

Presentation

A. Teacher tells the following story, using dramatization and pictures on the board to make sure that the main ideas are understood:

Two boys, Miguel and Jose, were friends. They both had baby sisters. One day, Miguel's mother asked him to take his baby sister for a walk. And Jose's mother asked him to take his baby sister for a walk, too. The two boys met at the soccer field. They decided to put their baby sisters under a tree and to play soccer. When they finished playing soccer they came back to the tree. But they could not tell the difference between the baby girls.

"Which one is **my** sister?" cried Miguel. "Which one is **mine**?"

"Which one is **my** sister?" cried Jose. "Which one is **mine?**"

"I think this little one is **yours**," said Miguel.

"Then this big one must be **yours**," said Jose.

"Oh no," said a passing man. "The little one looks like Miguel. It must be **his**. And the big one looks like Jose. She must be **his** baby sister."

Miguel took the little baby girl back to his mother. His mother screamed and said to Miguel's father, "This isn't **our** baby. Where's **ours**?"

Jose took the big baby girl back to his mother. His mother screamed, too, and said to Jose's father, "This isn't **our** baby. Where's **ours**?"

Miguel ran to Jose. "Quickly," he cried, "my mother says this little baby isn't **her** baby. And she wants **hers** back."

Jose said, "My mother says this big baby isn't **hers**. She wants **her** little baby back."

Later, Miguel and Jose sat and talked. "Mothers and fathers are very clever," said Jose. "They knew which baby was **theirs**. They only wanted **their** baby."

B. Teacher checks comprehension either by asking Yes/No questions, or by asking four students to mime the story for the class.

C. Teacher writes chart of possessive pronouns on board:

mine	yours	his	hers
ours	yours	theirs	

Teacher uses classroom objects to drill possessive pronouns and possessive adjectives.

Whose pen is this? It's mine. / It's my pen. etc.

Practice

Teacher distributes texts of Miguel/Jose story, asking students to fill in the blanks. (The possessive pronouns and possessive adjectives will have been deleted from the text.)

Application

Teacher distributes cards and asks students to circulate asking each other the questions given below. As students find a classmate who can give an affirmative answer to a question, they ask that classmate to sign beside the question. The object of the exercise is to see who can get all the questions signed off first.

Do you have two sisters?
Does your mother have two brothers?
Is your sister's name Maria?
Does your sister have three children?
Do you have one brother?
Is your father's name Pablo?
Do your parents have four children?
Is your brother's name Eduardo?
Does your mother have three sons?
Do you have a baby sister?
Are your brothers' names Carlos and Vicente?
Is your mother's name Maria Elena?

Assignment

To draw a strip cartoon of the Miguel and Jose story, and to put the following sentences in the speech balloons:

Which one is my sister/mine?
This little one is yours.
This big one is yours.
No, this one is his sister/his.
This isn't our baby/ours.
My mother wants her baby/hers.
My mother and father knew their baby/theirs.

Summary of Guidelines for Planning Lessons

- Build in student success by setting achievable objectives.
- Provide input before expecting output.
- Provide needed vocabulary.
- Teach all four language skills.
- Provide a variety of activities.
- Allow for absorption time of new materials.
- Teach from known to unknown.
- Cover the syllabus.

GUIDELINES FOR TESTING

This section looks at two aspects of testing: classroom tests and national examinations. These national examinations are usually set by the Ministry of Education. Practices vary, but in most countries the two most important national examinations are at the end of six years of primary school, and at the end of six years of secondary school.

Classroom Tests

The first and most important principle in writing tests is to test what you have taught. What you teach should in turn reflect your long-term goals for your course. In this way, tests check your ability to keep to your long-term goals and to transform those goals into lessons.

While the emphasis may vary, in most situations you will be teaching all four language skills. Your tests should be devised to test these four skills. While testing reading, writing, and listening is relatively straight forward, the testing of speaking, particularly with classes of 50 and over, requires a little organization.

The Royal Society of Arts Examinations Board in England has developed a format which can be adapted to meet your needs. First, divide your class into groups of threes. Then give each group approximately five minutes in which to prepare a task. An example of a task is:

> The teacher is going to visit your village for a week. Ask the teacher some questions about her plans. The teacher will ask you some questions about your village.

Another example would be to give a group a picture or photo of a recent school activity, such as weeding the school garden, the official opening of the school fish pond, or the winning of a sports event, and to ask the three interviewees to talk about the picture.

Then interview the group of three for approximately five minutes. If possible work with another teacher on these interviews, so that while your colleague is interviewing you can assess and take notes on student performances. If no other teacher is available, you could record these interviews to play back and assess later. It is also important that the interviewer make sure that each of the three interviewees is given opportunities to speak.

When writing long tests, make sure that you sequence test items from easy to more difficult. Students suffering from test anxiety could be completely unnerved if the first questions they read seem beyond their capabilities. This sequencing of your test items could be done by first asking your students to fill in blanks or answer multiple-choice questions, then by including test items which require your students to write sentence answers, and finally by moving on to test items which involve writing paragraph answers.

Make your directions clear. In a classroom test you may want to check orally that students have understood the directions. Many Volunteers report that in moments of panic

students misread directions and fail tests because of this. The sound of your voice reading the directions slowly and clearly can be calming.

Knowing the anxieties that surround tests, help your students by developing their review practices. The ideas discussed in Chapter Five, particularly the section on reading for academic purposes and the exercises to develop reading microskills, lend themselves well to the development of review practices.

Figure 8.2 outlines some basic examination strategies for your students. The most important of these strategies revolves around a planned use of time. When giving classroom tests, tell your students at regular intervals how much time has passed and how much time they have left to complete the test.

To get full benefit from the learning experience of tests, take time to go over corrected tests with your class. The advantages in this for your students generally outweigh the inevitable discussions over grades which some students will raise. You can control this situation by setting aside 10 minutes at the end of the session for questions on grades. Clearly though, you will need to think through and explain your grading policy to your classes well in advance. It also behooves you to familiarize yourself with the grading system of your colleagues. The American system tends to be more generous in its allocation of points than other systems, and you may wish to adjust so as to be more in tune with local expectations.

For your own benefit, particularly when working with large numbers of students, make your tests easy to grade. Essay tests may be easy to prepare, but they take a long time to grade. So unless the essay format is required by the school, choose testing exercises such as multiple choice, completion, and cloze. The cloze test consists of giving students a passage to complete in which every nth word is deleted. However, you need not keep rigidly to a set pattern of deleting blanks when writing cloze tests for your students. Here is an example of a cloze test. (When given, the words in parentheses are omitted.)

> Rikyia and Fatima decided to (take) a walk. They (had) wanted (to) walk by the river, but the wind was (blowing) too hard. So they walked downtown instead. They met (some) friends near (the) market, and decided to (stop) for a Coke in their favorite cafe. The wind had dropped a (little) and the sun was (shining), so they sat at a (table) outside.

Finally, make sure that your students understand the school policy on cheating and the consequences for anyone caught breaking these school rules.

National Examinations

The success of your students hinges on their ability to do well in the national exams. A high school diploma is frequently the reward for a whole family who have provided financial support to put one of their members through years of schooling. Your ability to prepare students for national exams is therefore an important response to your students' most pressing need.

ALL TESTS AND EXAMINATIONS

Read the instructions.

Plan your time--have a watch or clock with you.

ESSAY EXAMINATIONS

Read all the questions carefully at the beginning of the exam.

Leave space at the end of each essay answer so that if you have time you can go back and add more information.

Outline your essay in rough. If you do not have enough time to write a full answer, write your outline on your answer sheet.

Answer the questions that you know best, first.

MULTIPLE CHOICE EXAMINATIONS

Be sure that you mark the correct number/letter next to the correct number on the answer sheet.

Read all possible answers carefully.

Find out whether guessing answers will work against you.

Figure 8.2 Examination Strategies

Look for the opportunity to serve as an examiner in the national exams. You could be an interviewer in oral exams or a grader of essay exams. The educational authorities usually work through the school principals and it would be easy to indicate your interest to your principal. The experience will stand you in good stead when it comes to coaching your students for these exams.

If this option is not open to you, familiarize yourself with the content and format of the examinations. Keep abreast of any changes in the examinations. Make sure that you cover the content in your lessons and that your students are aware of your doing so. Build into your lessons mock examinations with test questions in the national examination format, and when you go over the corrected copies of these exercises discuss both content and format errors with your students. An example of format error would be answering five questions when only asked to answer four.

Examination anxiety is hard to overcome completely. But you may help you students master some of their anxiety by discussing and implementing examination strategies. Strategies range from the practical to the esoteric. Practical strategies might involve developing your students' sense of timing, helping them plan how they will use their time during an exam, and helping them stick to that plan. At the more esoteric end of the spectrum come relaxation exercises or exercises where students visualize their success during the weeks leading up to an examination.

SUMMARY

This chapter discusses long-term goals, lesson outlines, lesson plans, and testing.

Long-term goals should be relevant, motivating, and concrete.

Lesson outlines include:

- objectives
- language skill focus
- vocabulary
- grammar focus
- materials
- activities
- assignments

Lesson plans have five steps:

- review
- presentation
- practice
- application
- assignment

Testing principles include:

test what you have taught
test course goals
test all four language skills
sequence test items
make directions clear
develop students' review practices
develop students' test-taking strategies
go over corrected tests with students
make policies on cheating clear

SUGGESTIONS FOR FURTHER READING

Teacher Training: A Reference Manual **(T 45)**
The Center for International Education
Peace Corps, Information Collection and Exchange
This Manual is full of practical ideas and was written with your needs in mind. The sections on instructional objectives and lesson planning are particularly relevant to this chapter. You will also find the sections on assessment of student learning and classroom teaching techniques easy to read and helpful to any Volunteer involved in teaching.

Techniques in Testing **(ED 108)**
Harold S. Madsen
Oxford University Press, 1983
Designed to improve skills in constructing and administering classroom tests for adult ESL students. Provides specific explanations, descriptions, examples, and precautions for preparing tests. Part I emphasizes vocabulary, grammar, and pronunciation, and Part II covers tests of reading, writing, speaking, and listening. Appendix lists tests used worldwide, such as TOEFL (Test of English as a Foreign Language).

APPENDIX A

TEXTBOOKS AND REFERENCES

The textbooks and reference materials which are cited in Chapters One to Eight are listed here in alphabetical order by their titles. (Ignore "the" or "a" at the beginning of a title. Use the second word of the title to find a publication.)

Titles of works which are suggested for further reading are marked with an asterisk (*) and followed by a chapter number in parentheses. Turn to the end of that chapter to find a short description of the book.

Titles of books are given in **bold face** type if they are ICE publications. These books are described in *The Whole ICE Catalogue* and are available to you free of charge through Peace Corps Information Collection and Exchange. The ICE publication number is given in parentheses following the title.

Action Pictures (ED 123)
Maxine Frauman-Prickel
Alemany Press, 1985

The American Way
Edward N. Kearny et al.
Prentice-Hall, Inc., 1984

* *Approaches and Methods in Language Teaching* (1, 2)
Jack C. Richards and Theodore S. Rodgers
Cambridge University Press, 1986

Audio-Visual Communication Handbook (M 20)
Peace Corps Information Collection and Exchange, n.d.

Basic English for Science
Peter Donovan
Oxford University Press, 1978

* *A Basic English Grammar with Exercises* (7)
John Eastwood and Ronald Mackin
Oxford University Press, 1988

Biology
Stanley L. Weinberg
Allyn and Bacon, Inc., 1974

* *A Communicative Grammar of English* (7)
Geoffrey Leech and Jan Svartvik
Longman Group Ltd., 1975

Current Perspectives on Pronunciation
Joan Morley (Ed.)
Teachers of English to Speakers of Other Languages, 1987

* *Developing Reading Skills* (5)
Francoise Grellet
Cambridge University Press, 1981

Disabled Village Children (SE 046)
David Werner
The Hesperian Foundation, 1987

Discourse in Action
John Moore et al.
Oxford University Press, 1980

English for Today, Book 1
William R. Slager et al.
McGraw-Hill Book Company, 1972

English in the Medical Laboratory
John Swales and Paul Fanning
Thomas Nelson and Sons, 1980

* *ESL Grammar Handbook for Intermediate to Advanced Students of English as a Second Language* (7)
Allan Kent Dart
Prentice-Hall, Inc., 1982

* *ESL Grammar Workbooks I and II for Intermediate Speakers and Writers of English as a Second Language* (7)
Allan Kent Dart
Prentice-Hall, Inc., 1978

ESL/Literacy for Adult Learners
Wayne W. Haverson and Judith L. Haynes
Prentice-Hall, Inc., 1982

ESL Through Content-Area Instruction
JoAnn Crandall (Ed.)
Prentice-Hall, Inc., 1987

ESP: Teaching English for Specific Purposes (M 31)
Peace Corps Information Collection and Exchange, 1986

ExpressWays, Book 1
Steven J. Molinsky and Bill Bliss
Prentice-Hall, Inc., 1988

* *Grammar Exercises, Part One* (7)
Arthur A. Burrows
ProLingua Associates, 1984

* *The Grammar Handbook, Part One* (7)
Nancy Claire
ProLingua Associates, 1984

* *A Grammar of Contemporary English* (7)
Randolph Quirk et al.
Longman Group Ltd., 1972

* *GrammarWork 1 - 4: English Exercises in Context* (7)
Pamela Breyer
Regents Publishing Company, Inc., 1982

Grolier English Study Course for Junior High School Students, Book 1
Grolier International, Inc., 1978

Innovative Approaches to Language Teaching
Robert W. Blair (Ed.)
Newbury House Publishers, Inc., 1982

Jazz Chants
Carolyn Graham
Oxford University Press, 1978

* *Keep Talking* (3, 4)
Friederike Klippel
Cambridge University Press, 1984

* *Language Experience Approach to Reading (and Writing)* (5, 6)
Carol N. Dixon and Denise Nessel
Alemany Press, 1983

Listening and Language Learning in ESL
Joan Morley
Prentice-Hall, Inc., 1984

* *The Listening Approach* (4)
J. Marvin Brown and Adrian S. Palmer
Longman, Inc., 1988

Longman Dictionary of American English
Virginia French Allen et al. (Consultants)
Adrian Stenton (Coordinating Editor)
Longman, Inc., 1983

* **Longman English Grammar (ED 133)** (7)
L. G. Alexander
Longman Group UK Ltd., 1988

* *Making It Happen* (3)
Patricia A. Richard-Amato
Longman, Inc., 1988

* *Making Sense in English: Intermediate Grammar in Context* (7)
Ruth Pierson and Susan Vik
Addison-Wesley Publishing Company, Inc., 1987

Paragraph Development
Martin L. Arnaudet and Mary Ellen Barrett
Prentice-Hall, Inc., 1981

Peace Corps Literacy Handbook (M 21)
Peace Corps Information Collection and Exchange, 1984

The Process of Composition
Joy M. Reid
Prentice-Hall, Inc., 1988

Recipes for Tired Teachers
Christopher Sion (Ed.)
Addison-Wesley Publishing Company, Inc., 1985

Shifting Gears, Book 1
Patrick Moran (Ed.)
Department of State and Experiment in International Living, 1983

Skillful Reading
Amy L. Sonka
Prentice-Hall, Inc., 1981

Skills for Learning: Development
Thomas Nelson and Sons and University of Malaya Press, 1980

* **Teacher Training: A Reference Manual (T 45)** (8)
The Center for International Education
Peace Corps Information Collection and Exchange, 1986

* *Teaching English Pronunciation* (3)
Joanne Kenworthy
Longman Group Ltd., 1987

Teaching ESL Composition
Jane B. Hughey et al.
Newbury House Publishers, Inc., 1983

Teaching Listening Comprehension
Penny Ur
Cambridge University Press, 1984

Teaching Reading Skills in a Foreign Language
Christine Nuttall
Heinemann Educational Books, 1982

Teaching Vocabulary
Michael Wallace
Heinemann Educational Books, 1982

Teaching Written English
Ronald V. White
George Allen & Unwin, 1980

* *Techniques and Principles in Language Teaching* (1, 2)
Diane Larsen-Freeman
Oxford University Press, 1986

* **Techniques in Testing (ED 108)** (8)
Harold S. Madsen
Oxford University Press, 1983

* **Techniques in Teaching Vocabulary (ED 106)** (5)
Virginia French Allen
Oxford University Press, 1983

* **Techniques in Teaching Writing (ED 107)** (6)
Ann Raimes
Oxford University Press, 1983

* *What to Do Before the Books Arrive (and After)* (3)
Jean D'Arcy Maculaitis and Mona Scheraga
Alemany Press, 1981

Writing Workshop
Joyce Pagurek
Newbury House Publishers, Inc., 1984

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APPENDIX B

ORGANIZATIONS AND PUBLICATIONS

These organizations and publications are some of the more helpful sources of information on the teaching of English as a foreign or second language.

William Royer
English Language Division
United States Information Agency
301 4th Street, SW
Washington, DC 20547

Or contact the USIS office in your area.

USIA publishes *English Teaching Forum* (4 times/year)
Room 312
301 4th Street, SW
Washington, DC 20547

Distributed by ICE through country offices to all PCVs teaching English.

Teachers of English to Speakers of Other Languages (TESOL)
1600 Cameron Street
Suite 300
Alexandria, VA 22314

TESOL members receive the *TESOL Quarterly* (4 times/year)
and the *TESOL Newsletter* (6 times/year)
and they are entitled to discounts on TESOL and other publications.

International Association of Teachers of English as a Foreign Language (IATEFL)
3 Kingsdown Chambers
Kingsdown Park
Tankerton, Whitstable, Kent CT5 2DJ
England

IATEFL members receive the *IATEFL Newsletter* (4 times/year)
and they are entitled to discounts on other publications.

British Council
10 Spring Gardens
London SW1A 2BN
England

Or contact the British Council office in your area.

SEAMEO Regional Language Centre (RELC)
30 Orange Grove Road
Singapore 1025
Republic of Singapore

RELC publishes the *RELC Journal* (2 times/year).

Three more publications are:

Language Teaching (4 times/year).
Cambridge University Press
The Edinburgh Building
Shaftesbury Road
Cambridge CB2 2RU
England

English Language Teaching Journal (4 times/year)
Journals Department
Oxford University Press
Walton Street
Oxford OX2 6DP
England

EFL Gazette (12 times/year)
Harington's Subscription Agents
7 Vale Grove
London W3 7QP
England

APPENDIX C

ACRONYMS

EFL (English as a Foreign Language) and **ESL** (English as a Second Language)

From the point of view of language teaching, the most important difference between these two terms lies in the amount and kinds of exposure to English which your students have outside the classroom. In an ESL situation, they will hear and see a lot of English being used around them because it is a major language in the community and has an official or semi-official status. Large numbers of people use English on a daily basis. Typical ESL countries are Nigeria and Kenya, India and Pakistan, Malaysia and Singapore, and the Philippines.

In contrast, in EFL countries such as Indonesia, Nepal, or the Latin American countries, the use of English is much more restricted. Your students are not as likely to hear English on the radio or find English being used in the daily newspapers. Most of the population may go along most of the time without using English.

ESP (English for Specific Purposes)

This term refers to English-teaching situations in which the range of language which is taught is restricted or specialized in various ways. For example, engineering students in university courses may need English only for reading their textbooks. Technicians may need just enough English to use instruction manuals for maintaining and operating equipment. People in international business need to communicate and negotiate with each other. The students in ESP courses are likely to be adults rather than younger learners.

TEFL (Teaching English as a Foreign Language) and **TESL** (Teaching English as a Second Language)

ESOL (English for Speakers of Other Languages) and **ELT** (English Language Teaching)

These are general terms meant to include both EFL and ESL.

TESOL (Teaching English to Speakers of Other Languages) or (Teachers of English to Speakers of Other Languages)

The second meaning of the term is the name of an international organization of teachers of EFL and ESL. See Appendix B for more information about this organization and its publications.

FCE (First Certificate in English) and **CPE** (Certificate of Proficiency in English)

These are two standardized examinations administered by the University of Cambridge Local Examinations Syndicate. They are taken by thousands of candidates yearly in over 60 countries. The **FCE** represents a general standard of competence in Engish at an intermediate level. Many British publishers gear their textbook series to this standard. The **CPE** represents an advanced level of competence. It is recognized for matriculation by universities in Britain and in many English speaking countries.

TOEFL (Test of English as a Foreign Language)

This standardized test from the Educational Testing Service in Princeton, New Jersey, is administered every year to thousands of candidates from hundreds of language backgrounds. Many American colleges and universities require a TOEFL score of 500 or above for admission to undergraduate study. The TOEFL is part of a larger program which also includes the Test of Written English (TWE) and the Test of Spoken English (TSE).

ALM (Audiolingual Method), **CLL** (Community Language Learning), **LEA** (Language Experience Approach), and **TPR** (Total Physical Response)

These are just a few of the approaches, methods, and techniques which are used in the teaching of languages. See Chapter Two for an explanation of ALM, CLL, and TPR. The LEA is discussed in Chapters Five and Six.

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